

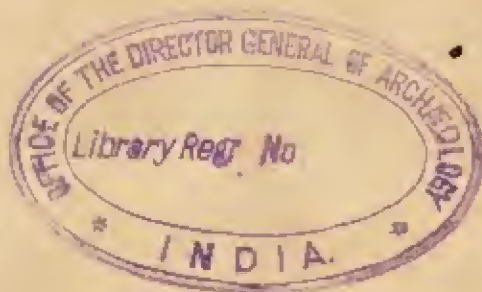
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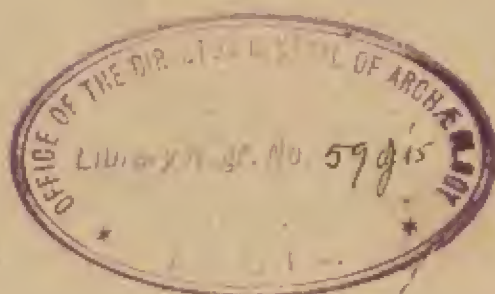




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Catalogue  
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Vol. 3.

VOLUME III

**14495**

PERSIAN POETRY

17TH, 18TH AND 19TH CENTURIES



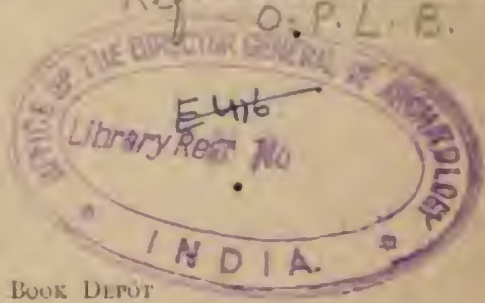
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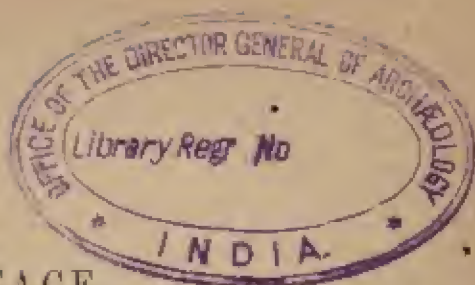
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## PREFACE.

THE present volume completes the description of the works of Persian poetry contained in the Bankipore Library, and deals with poets, both Persian and Indian, who flourished during the Seventeenth, Eighteenth and Nineteenth Centuries of the Christian Era.

Among the more interesting works noticed in this volume attention may be called to the following :—

No. 265, a unique copy of the Shahinshāh Nāmāh, containing a poetical account of Sulṭān Muḥammad of Turkey (A.H. 1003-1012).

No. 226, The Diwān of 'Ijzī.

No. 271, The Diwān of 'Alī Naṣī of Kamrah.

No. 283, The Diwān of Waṣīl.

No. 331, The Diwān of Yahyā Kāshī.

No. 329, The Diwān of Zafar Khān Aḥsan.

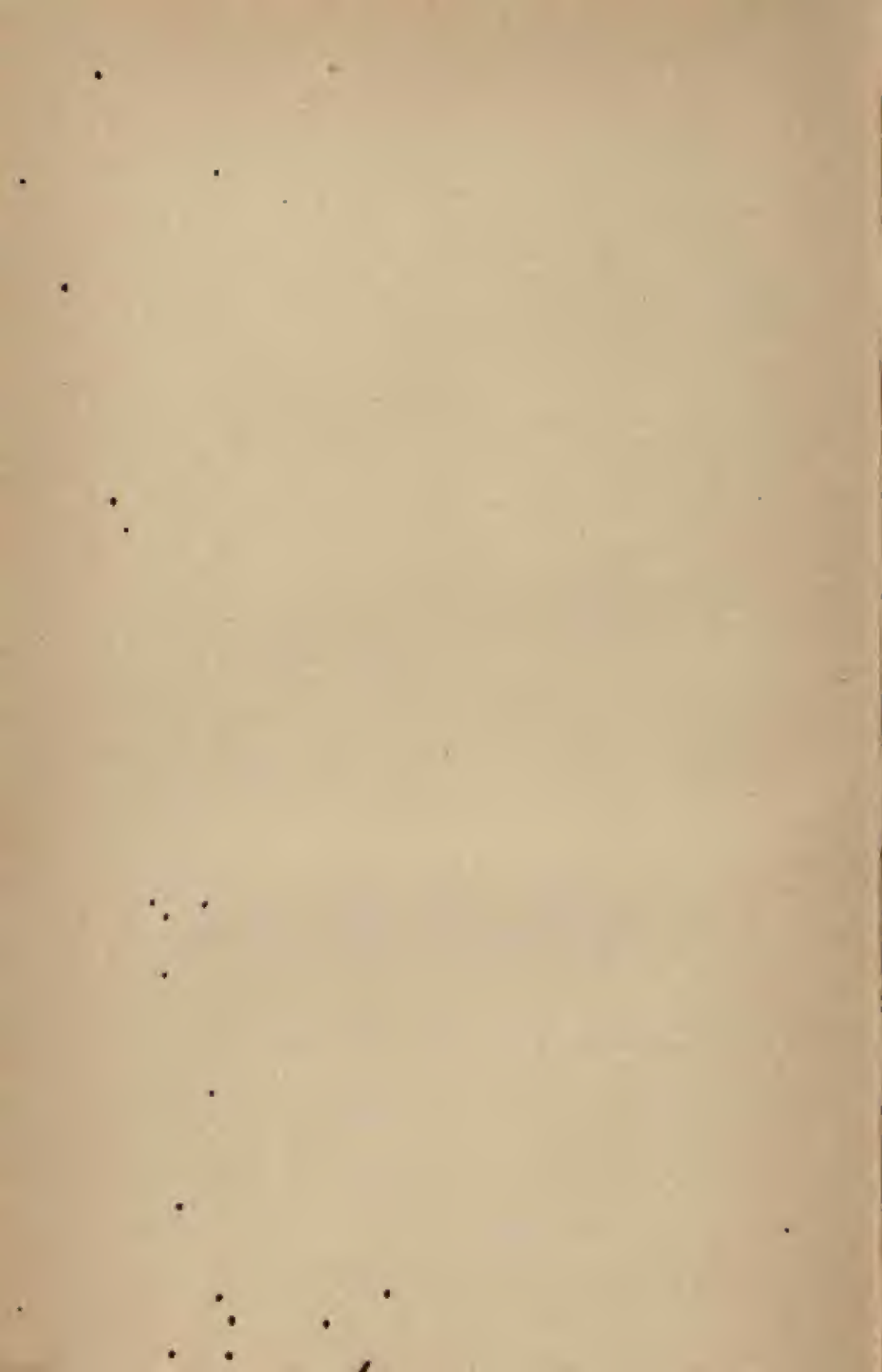
No. 342, The Diwān of Ṣā'ib, written in his own house, in Iṣfahān eight years before his death.

At the end of this volume will be found reproductions of four pages taken from MSS. described in these volumes containing some important autographs and seals.

This volume, like its predecessors, is due to the scholarly industry of Maulavi 'Abdul Muqtadir.

E. DENISON ROSS.

*September 1912.*



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# PERSIAN POETRY.

No. 265.

fol. 116; lines 15 (in four cols.); size 13½ × 9; 10 × 6.

شاهنشاه نامه

## SHAHINSHÂH NÂMAH.

A poetical account of Sultân Muḥammad III. of Turkey (A.H. 1003-1012 = A.D. 1595-1603), the thirteenth King of the Osmâni Dynasty.

By Ḥusayn حسینی.

Beginning:—

سپاس غزوتت ز عد و قیاس  
مر اورا که اشیا کنندش سپاس  
شعاسائیش بود کنج لہان  
بی معرفت کشت صنعش عیان

This unique work, of which no other copy is known to exist, is evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sultân Muḥammad III., was written for him at Constantinople and preserved as a treasure in the Royal Library during his time, as would appear from the writings in the two illuminated stars at the beginning of the copy:—

برسم الغزاة ثواب لامدار ملایک سیاد ظل اله شاه جم جاد  
خطد الله ملکہ و سلطانه الشاقان بن الشاقان ابو المظفر  
شاه سلطان محمد بادشاه طول الله عمره ابدا و این تاریخ مذکور  
بداو السلطنة قسطنطنیہ العام یافہ



The illuminated stars are placed between the following two introductory verses written in gold in beautiful bold *Naskh* :—

شهبشه نامه سلطان محمد  
که یادا عمر و اقبالش موبد  
ببزم آل عثمان کیان اصل  
از روشی چراغ سیزده نسل

From the numerous seals, signatures, and 'Arī-didāhs of some of the distinguished nobles of the Timurido sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of *Shāh Jahān*, and was preserved in his Royal Library. The most interesting of all the seals is that of *Jahān Ārā Begam*, which is very rare and not found in any other MS. in this Library. *Jahān Ārā*, who was born in A.H. 1022 = A.D. 1613 and died in A.H. 1092 = A.D. 1681, was the eldest child of *Shāh Jahān*. She was the most accomplished lady of *Shāh Jahān's harem*, and is the authoress of the well-known Persian work *Mu'nis-ul-Arwāh مؤنس الارواح*, a notice on the celebrated saint *Khawjah Murtāzī-Dīn Chishtī*, composed in A.H. 1049 = A.D. 1639.

The name of the author, who calls himself *Husaynī حسینی*, occurs thus on fol. 6 :—

حسینی نوائی کش از چارگاه  
بشش گوشه الدررمان منح شاه

In the prologue the poet, after praising God, the prophet, and the Imāms, highly eulogises the reigning king *Sultān Muḥammad*, whose date of accession, A.H. 1003 = A.D. 1612, he gives thus on fol. 7 :—

چو ظل جلیل است آن بیعدیل  
بشد سال تاریخ ظل جلیل

On fol. 10\* the poet sings the praise of the three preceding kings, namely, *Sulaymān I.*, *Salīm I.* and *Murād III.*, and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several *Shāh Nāmahs*, numbering ten volumes, and particularly names his two works, *Hunar Nāmah هنر نامه* and *Sār Nāmah سرور نامه*.

On fol. 111\* is mentioned the date 23rd *Rabī' I.*, A.H. 1007, under the heading *راده نمودن آصف را بهای بوم*. In the epilogue the date of composition is given thus in the following verse—

یك و الف تا رفته بود از سنه  
كه كردم در نظم را خاتمه

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sultān Muḥammad III., who reigned from A.H. 1003-1012, we cannot accept the above year as the date of composition of the work. Moreover, it is very difficult to detect the mistake of the scribe in the above line. One possible reading, with a slight alteration, is however suggestive. Instead of

یك و الف تا رفته الع

I am inclined to read

یك و الف و له رفته بود از سنه

that is, A.H. 1010 = A.D. 1601.

The concluding verse runs thus:—

ز ما دمیدم بز رسول انام  
سلام العلیك و علیك السلام

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.

Written in a beautiful clear Nasta'liq.

No. 266.

fol. 120; lines 13; size  $6\frac{3}{4} \times 4$ ;  $4 \times 3$ .

دیوان عجزی

DÎWÂN-I-'IJZÎ.

A very rare copy of the lyrical poems of Mullâ Ḥasan Beg, poetically known as 'Ijzî, a native of Tabriz, *ملا حسن بیگ عجزی تبریزی*, composed in close imitation to Fighânî.

The *diwān* begins with the following two introductory lines, which indicate the dedication to *Shāh 'Abbās I.* (A.H. 985-1038 = A.D. 1587-1629).

صد شکر که این غیبت ارباب کلام  
 پذیرفت بنام شاه عباس نظام  
 چون کشت دوستان او گشت آخر  
 چون دولت دشمنان او گشت تمام

The *Gazals* are alphabetically arranged, and the first of them begins thus on fol. 1<sup>b</sup> :—

ای ز تو بند بر زبان لطف سخن سرای را  
 وی ز تو عقده ها بدل عقل گره کشای را

Taqi Anḥālī, a friend and contemporary of 'Ijzī, says in his *'Urafiṭ*, fol. 500<sup>a</sup>, that he frequently enjoyed 'Ijzī's company in 'Irāq, Qazwīn, and several other places, and held poetical discourses with him. When Sultān Muḥammad Khudā Bandah (A.H. 985 = A.D. 1576), father of *Shāh 'Abbās the First*, went to Isfahān, 'Ijzī was present there in the camp of the Sultān. He was alive till A.H. 1004 = A.D. 1595 in the reign of *Shāh 'Abbās I.*

Notices on the poet's life will be found in *Majma'-un-Nafā'is*, vol. ii., fol. 311<sup>b</sup>; *Riyāḍ-nash-Shu'arā'*, fol. 268<sup>a</sup>; *Makhzan-ul-Ġarā'ib*, p. 560; *Nishtar-i-'Ishq*, p. 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines :—

لخواهم برد جان از سبیل آن بی وفا عجزی  
 چو دل هم در سر آن زلف ممک افشان شوم روزی

Written in ordinary Nasta'liq.

Not dated, apparently 16th century.

No. 267.

fol. 293; lines 9 (in three columns); size 9 × 6; 6 $\frac{3}{4}$  × 4 $\frac{1}{4}$ .

رباعیات سحابی

## RUBÂ'ÎYÂT-I-SAHÂBÎ.

The quatrains of Sahâbi.

Mawlânâ Kamâl ud-Dîn Sahâbi al-Astarâbâdi, مولانا کمال الدین، was, according to his contemporary biographer, Taqî Anḥadî, born in Shûstar, but, as he originally belonged to Jârijân, the former capital of Astarâbâd, he is better known as Astarâbâdi (see Haft Iqlim, fol. 302\*); and as he spent the last forty years of his life in devotion on the holy shrine of 'Alî in Najaf, he is also called as Najafî. It is quoted in the Nishtar-i-Ishq from the Şubh-i-Sâdiq that Sahâbi once threw seventy thousand of his Rubâ'is into the water, and that only twenty thousand quatrains could afterwards be gathered from various sources. Taqî Anḥadî says that Sahâbi is said to have left fifty thousand Rubâ'is, and that he has himself seen six thousand of them. Sahâbi died in Najaf, according to overwhelming authorities, in A.H. 1010 = A.D. 1601.

See Rieu ii., p. 672; Ethé, Boll. Lib. Cat., No. 1063; Ethé, Ind. Office Lib. Cat., 1480; W. Pertsch, Berlin Cat., pp. 925 and 926; Sprenger, Oude Cat., p. 352, where the collection of the poet's Rubâ'is is styled as حشاک معنوی; see also Taqî Anḥadî, fol. 318\*; Riyâḍ uşh-Şhu'arâ, fol. 180\*; Haft Iqlim, fol. 300\*; Nishtar-i-Ishq, fol. 834.

Contents:—

fol. 1<sup>a</sup>. Introduction preceded by three verses, the first of which runs thus:—

بسم الله الرحمن الرحيم  
تیر شهاب است بدیور رحیم

The introduction is divided into the following four sections:—

- (1) فصل اول در بی بصر است
- (2) فصل دوم در الهام است



(3) شراب و کیشیت طهور اوست

(4) در رجعتست

These sections, treating with pure mystical and theosophical points, are interspersed with numerous Rubā'is and illustrated with verses from the Qur'ān and several anecdotes.

fol. 11<sup>b</sup>-283<sup>b</sup>. Rubā'is in the alphabetical order.

Beginning:—

المدة لله که بالعام خدا  
از خلق رمیدم و شدم رام خدا

Cf. Rien and Sprenger, *loc. cit.*

The number of Rubā'is in pure alphabetical order is four thousand and nine hundred.

The last Rubā'i runs thus:—

در وجد خود او را طلب از هر چه کنی  
جفت و ولد و رفیق و همسر چه کنی  
تو کوزه خود پر آب کن ای تشنه  
این کوزه تھی کوزه دیگر چه کنی

fol. 283<sup>b</sup>. Short mystical Maṣnawis in the form of anecdotes.

Beginning:—

در جهانند مشقت خام طمع  
کید خود را نهاده خام درع

Sprenger, *loc. cit.*, mentions a Maṣnawī by Saḥābī dedicated to Shāh 'Abbās I.

This splendid copy, containing a very large collection of Saḥābī's Rubā'is, is neat and correct. It is written in a very beautiful minute Nasta'liq on gold-sprinkled paper, and within gold-ruled columns with a decorated double-page 'Unwān and a finely illuminated frontispiece.

The colophon is dated Shābān, A.H. 1081.

No. 268.

fol. 266; lines 11 (centre column), 22 (marginal column);  
size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{1}{2}$ .

The same.

The contents and the arrangements are identically the same as in the preceding copy.

Although this copy, dated 12th Rabi' II., A.H. 1055, is older than the preceding one, precedence has been given to the former on account of its being more correct and beautiful.

No. 269.

fol. 116; lines 14-17; size  $7 \times 3\frac{1}{2}$ ;  $4\frac{1}{2} \times 2\frac{1}{2}$ .

دیوان ولی

DÎWÂN-I-WALÎ.

The lyrical poems of Wali.

Beginning as in Ethé, India Office Lib. Cat., No. 1481:—

ای عربیت کعبه حاجت روائی جبرئیل  
نکش لعلین تو معراب دعای جبرئیل

Maulânâ Wali of Daht-i-Bayâd, مولانا ولی دشت بیاضی, a place in Qâ'in, Khurâsân, at first entered the service of Sultân Ibrâhîm Mirzâ, poetically known as Jâhî, the grandson of Shâh Ismâ'il Safawî (A.H. 907-930 = A.D. 1501-1523). He rose to distinction during the reign of Shâh Tahmâsp (A.H. 930-984 = A.D. 1523-1576), and often held discourses with Maulânâ Damirî and other poets of the Sultân's court. Subsequently he went to Khurâsân, where he was put to death by the order of Sultân Dîn Muḥammad Khân Uzbek, son of Jânî Beg Sultân, on charge of his being a Shîrah heretic. See 'Âlam Ârâ i-'Abbâsî, fol. 80<sup>v</sup>. Taqî Anḥadî, a contemporary of Wali, says in his 'Urâfât, fol. 794<sup>b</sup>, that in the beginning of the reign of Shâh 'Abbâs I., he once met the poet in Qazwîn, and that shortly after he (Wali) was put to death by the order of the above-named Sultân Dîn Muḥammad Khân.



The date of the poet's death is given in the *Safinah* (Ethé, Ind. Office Lib. Cat., No. 1481) in A.H. 1012 = A.D. 1603; while *Nightar-i-'Ishq* gives A.H. 999 = A.D. 1590.

For his Life see: *Majma'un-Nafā'is*, fol. 522<sup>a</sup>; *Riyāḍ uṣṣ-Ṣḥarā*, fol. 488<sup>a</sup>; *Makhzan ul-Garā'ib*, fol. 959; *Natā'ij ul-Afkār*, p. 441; *Majma' ul-Fuṣṣḥā*, vol. ii., p. 50; *Yad-i-Bayḍā*, fol. 235<sup>b</sup>.

A copy of Wali's *diwān* is mentioned in Sprenger, *Oude Cat.*, p. 589, and another in Ethé, Ind. Office Lib. Cat., No. 1481.

#### Contents:—

fol. 1<sup>b</sup>–75<sup>a</sup>. *Qaṣīdahs* and *Tarkīb-bands* without any order.

fol. 75<sup>a</sup>. *Gazals* in alphabetical order, beginning as in Ethé, Ind. Office Lib. Cat. *ib.*:—

شب لوید قرب در زد بندۀ درگاہ را  
خوش اثرها بود در پی نالہ جانکاد را

fol. 97<sup>a</sup>. *Maṣnawī*, in the metre of Jāmi's *Yūsuf Zalikḥā*. Beginning:—

ولایت پرور را معجز پناہا  
نگویم شین وقتی بادشاہا

fol. 104<sup>a</sup>: *Rubā'is*. Beginning:—

امی لقبی کز البیا اعلم بود  
احمد نامی کہ سرور عالم بود

fol. 107<sup>a</sup>. Another series of *Qaṣīdahs*. Beginning:—

چند ای شوخ در ایام دلارائی من  
باعث عزت اغیار شود غواری من

fol. 115<sup>b</sup>. A short *Maṣnawī*. Beginning:—

طاقت مجنون چو ز غم طاق شد  
قصہ او شہرہ افاق شد

The MS. bears no date, but on fol. 106<sup>b</sup> a note, written in *Nim Shikastah*, is dated, Lahore, A.H. 1133, and the name of the scribe as given here is محمد ابراهيم بن محمد هاشم البلخي.

Written in an ordinary minute Nasta'liq. The copy is full of corrections throughout, and verses on the margins are frequent.

No. 270.

fol. 83; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

The same.

A very modern copy of Wali's diwān, containing a long Qaṣidah in the beginning and Ġazals and Rubā'is.

Beginning:—

بگاد دوختن چاک دل ز ضعف بدن  
بجای رشته توالم گذشتن از سوزن

fol. 6<sup>a</sup>. Ġazals in the alphabetical order, beginning as in the preceding copy. This copy contains more Ġazals than the above.

fol. 80<sup>a</sup>. Rubā'is, beginning as above. Most of the Ġazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nasta'liq.

Not dated, apparently quite modern.

No. 271.

fol. 69; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 4$ .

دیوان علی نقی کمرّد

THE DÎWÂN OF 'ALÎ NAQÎ OF KAMRAH.

Shaykh 'Alî Naqî of Kamrah (in 'Irāq), کمرّد علی نقی, was a distinguished poet of his age. For a long time he held poetical contests with Muḥtaṣham, Wajihî, Dāmîrî, and others. Taqî Aḥmadi, in his 'Urufât, fol. 774<sup>a</sup>, says that he was an intimate friend of Naqî, and that both of them very often held poetical discourses in Iṣfahān, and also in the presence of Shāh 'Abbās I. (A.H. 985-1038 = A.D. 1587-1629) and his Wazīr Hātīm Beg. The same Taqî says that while he was in India he heard of Naqî's death. (Taqî came to India in A.H. 1015

= A.D. 1606; see his 'Urafāt, fol. 10<sup>a</sup>.) Tāhīr Naṣrābādī (Rieu, p. 818) places the poet's death in A.H. 1012 = A.D. 1603; Riyād-ush-Shu'arā, fol. 428<sup>a</sup>, in A.H. 1013 = A.D. 1604; Sprenger, Oude Cat., pp. 91, 514, gives a later date, viz., A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma'un-Nafā'is, vol. ii., fol. 489<sup>b</sup>; Makhzan-ul-Ġarā'ib, fol. 903<sup>a</sup>.

Contents:—

Gazals in alphabetical order, beginning on fol. 1<sup>a</sup>:—

ای نام حمایت طعراچه فرمالها  
خورشید صفت طالع از مطلع دیوانها

Beginning of the Rubā'is, likewise in alphabetical order, fol. 62<sup>a</sup>:—

برسیدم ازو چو باغعد هجرانرا  
گشتا تبیی هست بگویم آنرا

There are seventy-three Rubā'is in this copy, but some of them have been left incomplete.

Written in a careless Nasta'liq.

A modern copy.

No. 272.

fol. 128; lines 13; size 9 × 5½; 6½ × 3½.

دیوان نوعی

DÎWÂN-I-NAU'Î.

Maulānā Muḥammad Riḍā (or according to Taqī Anḥadī, fol. 780<sup>a</sup>, Saḥā'ī) Nau'ī, مولانا محمد رضا نوعی, was of Khabūshān, near Mashhad, in Khurāsān. Badā'ūnī, who says that at the time of the composition of his Muntakhab ut-Tawārikh (c. A.H. 1004 = A.D. 1595) Nau'ī was living with the youngest prince Dāniyāl, states that the poet claimed his descent from Shaykh Hājī Muḥammad of Khabūshān, but that his doings belied his claims. At an early age Nau'ī travelled with his father to Kāshān, where he became the disciple of the celebrated Maulānā Muḥtasham, who invoked an ardent love of poetry in him by

the recitation of his own compositions which helped Nau'i in acquiring proficiency in the art of prosody. In Nau'i Muhtasham found a very favourite pupil and an esteemed companion. On leaving Kāshān Nau'i travelled into Khūrāsān, sojourning for a short time at Nishāpūr and Abiward; he proceeded to Merv, where he excited a very keen interest for himself in the heart of Nūr Muḥammad Khān, the governor of the place. The propensity that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nau'i's friendship with Nūr Muḥammad kept them inseparable until the invasion of Merv by 'Abd Ullah Khān, the ruler of Tūrān, when Nūr Muḥammad Khān, deserting his friend, fled to 'Irāq to seek refuge under Shāh 'Abbās. From Khūrāsān Nau'i came out to India, where he found a patron in Mirzā Yūsuf Khān Maṣḥbādī, but shortly after he was admitted to the service of 'Abd-ur-Raḥīm Khān Khānān, who, together with prince Dāniyāl, was staying at Burhānpūr. Nau'i's constant association with men of letters improved a great deal his poetical talents, which, very shortly, acquired for him the reputation of a poet of great eminence. His Maṣnawī, the Sāqi Namah, secured for him the gift of an elephant and a present of ten thousand rupees from the Khān Khānān. He was also liberally awarded by Prince Dāniyāl, in whose praise the poet composed several poems. The author of the Khazānah-i-'Amirah says that Nau'i's Maṣnawī, entitled Sūz-wa-Gudāz (the burning and consuming), which the poet dedicated to Prince Dāniyāl, added a further reputation to his name. The poet's Qaṣīdahs and Gazals were collected in the shape of a diwān after his death, which took place at Burhānpūr in a.d. 1619 = a.b. 1610.

For notices on the poet's life, see Taqī Aḥmadi, *ib.*; Badā'uni, fol. 439<sup>a</sup>; Haft Iqlim, fol. 231<sup>a</sup>; Onseley, Biogr. Notices, pp. 161-166; Blochmann's *Ā'in-i-Akbari*, p. 206. See also Rieu, ii., p. 674; Sprenger, *Onde Cat.*, p. 516; Ethé, Ind. Office Lib. Cat., No. 1885; Ethé, Bodl. Lib. Cat., No. 1064; W. Pertsch, Berl., p. 596, No. 4, and p. 907; J. Aumer, p. 4, etc.

Contents:—

fol. 1<sup>a</sup>-45<sup>a</sup>. Qaṣīdahs, Tarji'bands and Tarkīb-lands in praise of Akbar, Prince Dāniyāl, Prince Jahāngir, 'Abd-ur-Raḥīm Khān Khānān.  
Beginning:—

کرپای عشقم و لب نشسته عرق پای من  
صد حسین کشته در هر گوشه صحرای من

fol. 43<sup>a</sup>. *in* praise of the Khān Khānān.

Beginning:—

توئی اولین پیر میخانه  
بیاد تو همگی پیمانها



fol. 58<sup>a</sup>-121<sup>a</sup>. *Gazals* in alphabetical order.

Beginning:—

سایه گل تا بود خال رخ بستان ما  
نقطه نام تو بادا خطبه دیوان ما

fol. 121<sup>b</sup>-128<sup>b</sup>. *Rubā'is*.

Beginning:—

لوعی بتو بیوفائی او حیثست  
حیثست ستیزه رائی او حیثست

This copy contains sixty-nine *Rubā'is*.

The *Maṣnawī Sūz-wa-Gudāz* is wanted in this copy. It is printed at the end of the first volume of the *Akbar Nāmah*, Lucknow, A.H. 1284.

Written in ordinary *Nasta'liq*.

Dated 26th Rajab, A.H. 1191.

Scribe غلام حسین بیگ لکهنوی

### No. 273.

fol. 70; lines 10; size 10½ × 6½; 6½ × 3½.

رباعیات مومنین حسین

### RUBĀ'ĪYĀT-I-MU'MIN HUSAYN.

A splendid and a very rare copy of the quatrains of Mullā Mu'min Husayn, arranged in alphabetical order.

Beginning:—

(۱) جز حرف وفا سر لزد از خامه ما

دوزخ چه بود گرمی هنگامه ما

شب را نرسد زوالی از یرتو روز

کر وام کند میاهی از نامه ما

(۲) مستغرق لیل معصیت جامهٔ ما  
مجموعهٔ فعل زشت هنگامهٔ ما  
گویند که روز حشر شب می نشود  
الجا بکشایند مگر نامهٔ ما

Maulânâ Mu'min Husayn of Yazd, مولانا مومن حسین یزدی, enjoys a fairly wide reputation as a Rubâ'i writer. He was a favourite pupil of Maulânâ Mirzâ Jân Shîrâzi, who was a specialist in Ma'qûlât and has left several works which are enumerated in the *Haft Iqlim*, fol. 73<sup>b</sup>.

Taqi Kâshî, Sprenger, *Oude Cat.*, p. 35, who says that Mu'min Husayn was alive in A.H. 1007 = A.D. 1598, remarks that the poet was given to profligacy in his youth, but that he subsequently changed the course of his life. Taqi Anḥadi, in his *Urafât*, fol. 729<sup>a</sup>, says that he enjoyed Mu'min's company in Shîrâz for a long time, and quotes the chronogram رباعیات ملا مومن حسین, composed by Husayn Kâshî, expressing the date 1019 of Mu'min's death. The authors of the *Riyâd-ush-Shu'arâ*, fol. 397<sup>a</sup>, and *Makhzan-ul-Garâ'ib*, fol. 769, in quoting the above chronogram, reads مولانا instead of ملا, and this alteration evidently gives the wrong date, A.H. 1076. The author of the *Nishtar-i-'Ishq*, however, says that the poet died in A.H. 1010 = A.D. 1601. For the poet's life see also Âtash Kadalî, p. 276; *Majma'-un-Nasâ'is*, vol. ii., fol. 456<sup>a</sup>, etc.

This beautiful copy contains 690 Rubâ'is, mostly of Shîfî character. One folio is missing after fol. 37.

Written in a beautiful Nasta'liq, within gold and coloured ruled borders, on gold-sprinkled paper, with an illuminated frontispiece. The original folios have been placed in new margins.

Not dated, apparently 17th century.



## No. 274.

fol. 63; lines (centre col.) 11; (margl. col.) 22;  
size  $9 \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{2}$ .

خسرو و شیرین

KHUSRAÛ-WA-SHÎRÎN.

The loves of Khusrâû and Shîrîn, in imitation of Nizâmî's poem of the same name.

By Mirzâ Ja'far Beg.

Beginning:—

خداوند دل دد شاد از دود

درو گنجایش غم کود تا کود

Mirzâ Qiwâm-ud-Dîn Ja'far Beg. known as Âsaf Khân III., مرزا قوام الدین جعفر بیگ المعروف به آصف خان, was the son of Mirzâ Badî'uz-Zamân of Qazwin, who was the Wazîr of Kâshân during the reign of Shâh Tahmâsp, in whose court Ja'far was also introduced. In A.H. 985 = A.D. 1577 Ja'far came to India and was introduced by his uncle, Mirzâ Giyâs-ud-Dîn 'Alî Âsaf Khân Bakhshî, to Akbar's court. The emperor received Ja'far with honour, and after the death of his uncle, which took place in A.H. 989 = A.D. 1581, conferred upon him the office of Bakhshigari and the title of Âsaf Khân. On Jahângir's accession Ja'far was appointed اتالیق, or tutor, to Sultân Parwîz, who had then taken the command against the Rânâ. Ja'far served in various capacities under Akbar and Jahângir. He entered Akbar's service as a Commander of Twenty, and subsequently became in Jahângir's time the Commander of Five Thousand. Besides being one of the most eminent of Akbar's generals and an able financier and accountant, Ja'far was a good scholar and a poet of no mean order. The present Maḡnawî is admitted by the best authorities to rank after Nizâmî's Shîrîn Khusrâû. Extracts from his lyrical poems are quoted in the Tadhkirahs. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work Tārîkh-i-Alfi, and after the death of Mullâ Ahmâd of Tattah Ja'far brought the work down to A.H. 997 = A.D. 1588. He died at Burhânpûr in A.H. 1021 = A.D. 1612. Ja'far left four sons, all of whom held good

positions under Shāh Jahān. His grandson, who was also known as Mirzā Ja'far, was a poet and composed poems under the same takhallus.

In Ethé, Bodl. Lib. Cat., No. 1068, this poem is called فرهاد و شیرین, Farhād-wa-Shīrīn. Mr. Blochmann, in his translation of the Â'in-i-Akbarī, vol. i., p. 412, says that Ja'far composed a Maṣnawī entitled نور نامه, Nūr Nāmāh, which ranks after Nizāmī's Shīrīn Khusrāw. I cannot, however, account for the second title given by Mr. Blochmann. The author of the Maāṣir-ul-Umarā, fol. 12\*, distinctly calls the poem Khusrāw Shīrīn; while in the epilogue Ja'far himself gives the same title to the poem, e.g.:—

ز دل دفع غم دیرین نمودم  
هوس بر خسرو و شیرین نمودم

Again—

بدیدم جمله را از پیش و از پس  
ندارد خسرو و شیرین چو من کس

From some of his verses in the epilogue it would appear that Ja'far had intended to produce a Khamsah, but that he contented himself with the Khusrāw Shīrīn:—

بظافر دامنم در کامرانی  
که گویم غمسه زائساکه دانی

In the same epilogue the poet says that the number of verses in this poem is 2673:—

شمار بیت فرض عین آمد  
دو عین و غا و جیم و عین آمد

The date of composition, A.H. 1019 = A.D. 1610, is given in the following concluding line:—

مقدم در مشنوی دنبال تاریخ  
هزار و نوزده شد سال تاریخ

A detailed account of Ja'far's career is given by Mr. Blochmann in his Â'in-i-Akbarī, pp. 411 and 572; see also Maāṣir-ul-Umarā, foll. 10\*-12\*; Majma'-'un-Nafa'is, fol. 107\*; Taqī Aḥḥādī, fol. 116\*; Sprenger, Onde Cat., p. 110; Rieu, i., p. 118; ii., pp. 674, 779, etc. Copies of this poem are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1063-1071.

fol. 3 and the last nine folios are supplied in a modern hand.

Written in a beautiful clear Nasta'liq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol. 1<sup>a</sup> we find the name *مَلّا محمد حسین*, Mullā Muhammad Husayn, to which the word *کشمیری*, Kashmīrī, is added in a later hand.

*مَلّا محمد حسین کشمیری*, Mullā Muhammad Husayn of Kashmīr, the best Kātib of Akbar's court, was a pupil of Maulānā 'Abdul 'Azīz, whom Muhammad Husayn is said to have surpassed in the art of caligraphy. He was specially well versed in Nasta'liq writing, and the majority of the Kātibs consider him equal to the celebrated Mullā Mir 'Alī of Herāt (d. A.H. 924 = A.D. 1518), who brought the art of Nasta'liq writing to perfection. Akbar gave him the title of Zarrin Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the *Mir'āt-ul-Ālam*, in A.H. 1020 = A.D. 1611. See also Blochmann's *Ā'in-i-Akbarī*, pp. 102, 103.

The MS. is in a damaged condition.

#### No. 275.

fol. 58; lines 13; size  $11\frac{1}{4} \times 8$ ;  $8\frac{1}{4} \times 5\frac{1}{4}$ .

The same.

Another copy of Ja'far's *Khusraū-wa-Shirin*.

Beginning as above:—

خداوند دلی ده شاد از اندود الخ

This copy is defective, and on comparing it with the preceding copy about 1,250 verses are found to be wanting at the end.

It breaks off with the following line:—

بزم خورش تقصیری نکردم  
ولی افزود ازین اندیشه کردم

Written in a fair Nasta'liq.

Not dated, apparently very modern.



No. 276.

fol. 262; lines 19; size  $11 \times 5\frac{1}{2}$ ;  $8 \times 3\frac{1}{2}$ .

دیوان نظیری

# DÎWÂN-I-NAZÎRÎ.

The lyrical poems of Maulânâ Nazîrî.

Maulânâ Muḥammad Ḥusayn, poetically called Nazîrî, مولانا محمد عسین المتخلص به نظیری النیسابوری, was a native of Nishâpûr. The author of the *Atash Kadah* alone says that, according to some, the poet was originally from Juwayn, جوین; but as he is better known as Nishâpûrî, the said author places him under Nishâpûr. In his early youth Nazîrî went to Kâshân, where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the Khân Khânân 'Abul-ur-Rahîm Khân, who was an ardent admirer of poetry. Amin Râzi says that while he was engaged in composing his *Haft Iqlm*, Nazîrî was contemplating a pilgrimage to Makkah, which he carried out, according to later biographers, in A.D. 1012 = A.D. 1603. On his return from the pilgrimage he went to Gujarât, and then settled in Ahmâdâbâd, where he died. Nazîrî's brother, Maulânâ Sharaf of Nishâpûr, a distinguished musician, was also in the service of the Khân Khânân. See Blochmann, p. 613, note 3.

Among the later poets Nazîrî occupies a prominent position and enjoys an excellent reputation. The celebrated Sâ'ib (d. A.D. 1083 = A.D. 1677), who is admitted on all hands to have been the greatest of the modern Persian poets, in the following verse of his, quoted by Dâgîstânî, thinks himself incapable of equalling Nazîrî, whom, he remarks, even 'Urfî could not approach:—

صایب چه خیالت شوی همپو نظیری

عرفی به نظیری لرمالید سخن را

Badâ'unî, p. 375, however, compares Nazîrî with Shikebî, a poet of less distinction, who at that time, like Nazîrî, was in the group of the poets under the Khân Khânân, and quotes a Qasîdah which Nazîrî is said to have composed in imitation of a Qasîdah of the celebrated Nizâmî of Ganjah. The emperor Jahângîr, in his *Tuzuk*, p. 91, after highly

commensaling the poetical genius of Nāẓirī, says that the poet, who was then carrying on some trade in Gujarāt, came to him (in the fifth year of his reign) and presented a Qaṣīdah, which the poet had composed in imitation of a Qaṣīdah of Anwārī, and that in consideration of the poem the emperor rewarded the poet with one thousand rupees, a horse and a *Khil'at* or robe of honour:—

نظیری نیشاپوری که در فن شعر و شاعری از مردم قرار داد  
بود و در گجرات بعنوان تجارت بر می بود قبل ازین طلبیده بودم  
درینولا آمده ملازمت کرد قصیدهٔ انوری را که

باز این چه جوانی و جمال است جهان را  
تبع نمود قصیدهٔ بجهت من گفته بود گذراید هزار روپیه و  
اسپ و خلعت بصلهٔ این قصیده بدو مرحمت نمودم —

The author of the *Maāṣir-i-Raḥīmī* says that Nāẓirī was a skilful goldsmith.

After his return from the pilgrimage to Mecca, Nāẓirī adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes.

Taqī Anḥādī, the author of the well-known work called the 'Urafiyat, who came to Aḥmadābād in A.H. 1016 = A.D. 1607, says that he constantly visited Nāẓirī in that town, and gives the following chronogram of the poet's death in A.H. 1021 = A.D. 1612:—

مرکز دایرهٔ بزم کجا است

Another chronogram,

ز دنیا رفت حسان العجم آد \*

giving the same year, is quoted in the *Makhzan-ul-Garā'ib* and other *Tadkirahs*, and is said to have been composed by Mir Fā'id, the son-in-law of Nāẓirī. The author of the *Khazāna-i-Āmirah* also gives the date of the poet's death in A.H. 1021. The date A.H. 1022 = A.D. 1613, given in Blochmann's *Ā'in-i-Akbari*, p. 580, as well as in several *Tadkirahs*, arises from the incorrect reading of the chronogram as:—

از دنیا رفت حسان العجم آد †

\* This is another way of saying that he ranks in Persian poetry with Ḥasan bin Taḥit, who is commonly known as Ḥasan-ul-'Arabi.

† That is, از for ز at the beginning.

Other incorrect dates of the poet's death, viz., A.H. 1019 = A.D. 1610 and A.H. 1023 = A.D. 1614, are found in the *Ṭabaqāt-i-Shāhjahānī* and *Safinah* (Ethé, *Boll. Lib. Cat.*, col. 229) respectively. The author of the *Hamishah Bahār* (Sprenger, *Onde Cat.*, p. 130) assigns the poet's death quite wrongly to the beginning of Shāhjahān's reign.

For notices on the poet's life see *Huṣṭ-i-Qulūm*, fol. 225<sup>b</sup>; *Taqī Aḥmadī*, fol. 769<sup>a</sup>; *Muṣṣir-i-Rahīmī*, fol. 54<sup>a</sup>; *Bada'uni*, vol. iii., p. 375; *Makhlzān-ul-Garā'ib*; *Niṣhtar-i-Ishq*, *Ātash Kadah*, p. 146; *Majma'-un-Nafā'is*, etc., etc. Copies of Nāziri's diwān are described in Sprenger, *Onde Cat.*, pp. 515 and 516; Rieu, ii., pp. 817 and 818; W. Pertsch, *Berlin Cat.*, p. 701, No. 37 and p. 908; Ethé, *Boll. Lib. Cat.*, No. 1075; Ethé, *India Office Lib. Cat.*, Nos. 1480-1492; Ouseley, *Biogr. Notices*, p. 252.

Contents of the diwān :—

fol. 1<sup>b</sup>-102<sup>a</sup>. *Qasīdahs*, *Tarkīb-bands*, *Tarjī-bands*, *Qit'ahs* and elegies. Most of the *Qasīdahs* are in praise of the poet's patron, the *Khān Khānān* 'Abd-ur-Rahīm *Khān*, and some are addressed to the emperor Akbar and prince Juhāngir. The last one is in praise of 'Abd Ullah *Khān* of Gujarāt. The elegies are on the death of the poet's children and of contemporary poets. The headings, showing for whom and on what occasion the several pieces were written are rubricated.

Beginning of the first *Qasīdah* :—

ای جدلت غلوت از اغیار تمها ساخته  
حکمت تو از کرم دی کار فردا ساخته

fol. 102<sup>b</sup>-250<sup>b</sup>. *Gazals* arranged in alphabetical order. Beginning as in Ethé, *India Office Lib. Cat.* and Rieu.

اذا ما شغیت ان لعی عیوة حلوة المصیا  
برسوائی بر آور سر ز مستوری برون نه پا

fol. 251<sup>a</sup>-262<sup>a</sup>. *Rubā'is*.

Beginning :—

از دوست منادیست اندر رگ و پوست  
کان می برد بچالب کعبه دوست

Written in ordinary clear *Nasta'liq* within gold and coloured ruled borders, with two illuminated frontispieces.



Some seals and signatures on the fly-leaf at the beginning bear the dates A.H. 1066, A.H. 1096, etc.

For another copy of Naziri's Diwan see under No. 284.

### No. 277.

fol. 273; lines 16; size  $8\frac{3}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3$ .

The same.

Another copy of Naziri's diwān, containing Qaṣīdahs, Tarkīb-bands, Tarjī'-bands, Gāzals and Rubā'is.

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

او بخرامش چو سیل ما همه ویران هو  
هرچه ز ما شد خراب رفت بچولان او

Corresponding to the Qaṣīdah on fol. 34<sup>b</sup> in the preceding copy.

fol. 107<sup>b</sup>. Gāzals.

Beginning as in the preceding copy:—

اذا ما شئت ان تصي حيوۃ خلوة المصيا الى

fol. 266<sup>b</sup>. Rubā'is.

Beginning as in Ethé, India Office Lib. Cat., No. 1491.

ای از تو صور نگار هرجا کوری  
زیب از تو دهد بعاریت هر عوری

Corresponding to the fifth Rubā'ī in the preceding copy.

Written in a good clear Nasta'liq, within gold and coloured ruled borders, with a faded double-page 'unwān and a frontispiece in the beginning.

The original folios have been placed in new margins.

Not dated, apparently 17th century.

On fol. 106<sup>b</sup> the name of the scribe runs thus:—

فقیر الصیر نجف قلی کاتب

No. 278.

fol. 123; lines 16; size  $12 \times 7\frac{1}{4}$ ;  $10\frac{1}{2} \times 4\frac{1}{4}$ .

قصاید نظیری

QÂŞA'ID-I-NAZÎRÎ.

This copy contains those Qasidabs, Tarjî's and Tarkîb-bands of Nazîrî which are found on fol. 1<sup>b</sup>-102<sup>a</sup> of Copy No. 276, and probably agree with Section 1 of Rien's copy (*loc. cit.*).

Beginning as in Copy No. 276:—

ای جلالت خلوت از اغیار تنها ساخته الخ

Written in ordinary Nasta'liq. within coloured ruled borders.

Dated 10th Şafar, A.H. 1255.

No. 279.

fol. 220; lines 14; size  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

دبوان شانی

DÎWÂN-I-SHÂNÎ.

The original name of Maulânâ Shânî, according to the majority of authorities, was نسف آقا, Nasaf Âqâ; but Taqî Kâshî (*see* Sprenger, *Oude Cat.*, p. 42), followed by the author of the Şuhuf-i-Ibrâhîm, says that the poet's original name was ملا نفیس الدین, Mullâ Nafîs-ud-Dîn. He was born in Tîhrân, and belonged to the Turkish tribe of Taklû, and is therefore better known as شانی تکلو, Shânî Taklû. In his early youth Shânî established his reputation as a poet of great eminence, and soon found a great patron in Shâh 'Abbâs Safawî of Persia (A.H. 996-1038 = A.D. 1587-1628). He stood in high favour with the Shâh, and it is related in the 'Âlam Ârâ-i-'Abbâsî that Shânî

once composed a Qaṣīdah in praise of 'Alī, and recited the poem before the Shāh. When Shānī read out the following verse of the poem—

اگر دشمنی کشد صاعق و گر دوست  
بطاق ابروی مردانه اوست

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the 'Ālam Ārā-i-'Abbāsī places this incident in the ninth year of the Shāh's reign (A.H. 1004-5 = A.D. 1595-6), while Taqī Aḥḥādī says that it was in A.H. 1001 = A.D. 1592 that Shānī was thus rewarded by the emperor at Qazwīn. Maulānā Luṭfī, a poet of the Shāh's court, composed the following beautiful Rubā'ī on that occasion:—

شاه ز کرم جهان منور کردی  
ملک دل عالمی مسخر کردی  
شاعر که بظاک ره برابر شده بود  
برداشتی و بزر برابر کردی

This exceptionally handsome reward from the Shāh created a great sensation among the poets of the Shāh's court, who were filled with jealousy of the fortunate Shānī. Aḥḥādī states that when Mīr 'Arab of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like Shānī, and particularly for such a common verse, the Shāh replied that his object in rewarding the poet was simply to please the Amīr-ul-Umarā Farhād Khān, who was an ardent admirer of Shānī, and for whom the Shāh had a great regard. The same Aḥḥādī further states that shortly after this incident Shānī addressed a Qit'ah to the Shāh, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the Shāh, who was a little offended, left the poet at Qazwīn, and, taking with him the said Taqī Aḥḥādī, went to Isfahān, where our learned biographer continued to enjoy the warm favour of the Shāh. Shānī spent the last days of his life at Qazwīn on a stipend from the Shāh, and died there in A.H. 1023 = A.D. 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

یادشاد صغیر

Shānī was a pious man, and, according to Taqī Kāshī (Onde Cat.) and the author of the Ṣohuf-i-Ibrāhīm, performed a pilgrimage to Makkah in A.H. 1002 = A.D. 1593. The author of the Khazānah-i-'Āmirāh

says that Shāni's son ملا حسن, Mallā Hasan, who adopted the poetical title of ثانی, Shāni, came to India, where he died in his youth in A.H. 1067 = A.D. 1656, a date which is expressed by Muḥammad 'Alī Mahir in the chronogram

حیث ز ثانی پاکزاده عالی

Although Shāni enjoys a fair share of reputation among the better-known poets of Persia, most of his biographers do not attach much value to his poetical compositions, and remark that his popularity is mainly due to the reward which he received from Shāh 'Abbās.

A complete diwān of Shāni, in imitation of Figāni, is noticed in the following number, and the author of the Majma'un-Nafā'is also says that he possessed a copy of Shāni's diwān in imitation of the Gāzals of Bābā Figāni.

For notices on the poet's life see: Taqī Anḡadī, fol. 368<sup>b</sup>; Ālam Ārā-i-'Abbāsī, fol. 71<sup>a</sup>; Nishtar-i-'Ishq, fol. 942; Majma'un-Nafā'is, vol. i., fol. 235<sup>a</sup>; Ṣulṭ-i-Ibrāhīm, fol. 444<sup>a</sup>; Ātash Kadah, p. 26; Khazānah-i-Āmirah, fol. 201<sup>a</sup>; Khulāsat-ul-Afkār, fol. 97<sup>a</sup>; Ri'yāṭ-ush-Shu'arā, fol. 200<sup>b</sup>. See also Sprenger, Oude Cat., pp. 42, 112 and 564. Three copies of the poet's diwān are noticed in Rien, ii., p. 676<sup>b</sup>.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of the Imāms, Shāh 'Abbās and some nobles of his court.

Beginning as in Rien, p. 676 :—

ای ز سودایت سر زلف ایاز انداخته  
گردن مصمود را در دام تاز انداخته

fol. 101<sup>a</sup>–106<sup>b</sup>. Some Gāzals, without any order, intermixed with Qit'ahs, some of which are satirical.

Beginning of the Gāzal :—

آن آتشم که تیرد نکردم ز دود خویش  
مانند شعله تافته ام بر وجود خویش

There seems to be a lacuna of a few leaves after fol. 106<sup>b</sup>.

fol. 107<sup>a</sup>. Gāzals in alphabetical order.

Beginning :—

لمیرشد بلب تشنه سلسبیل مرا  
اگرچه خضر بود هادی سبیل مرا



fol. 215<sup>a</sup>. *Rubā'is*.

Beginning:—

دارم ز عراق تو مدالی که میهرس  
وز زیستن خود انفعالی که میهرس  
در گلشن هجران تو ای گلشن ناز  
دور از تو نشسته ام بحالی که میهرس

This copy contains forty *Rubā'is* in all.

Written in a clear *Nasta'liq*, within gold-ruled and coloured borders.  
The original folios are placed in new margins.

Dated *Jumādā I.*, 1043.

#### No. 280.

fol. 242; lines 10; size  $9\frac{1}{2} \times 5$ ;  $7 \times 3\frac{1}{2}$ .

The same.

Another copy of *Shānī's* *diwān*. The *Gazals* in this copy are in imitation of *Figānī*.

fol. 1<sup>a</sup>. *Gazals* arranged in alphabetical order.

Beginning as in *Rien*, p. 676<sup>a</sup>:—

ای بادای حمد تو زمزمه عقل و رای را  
از تو عالمش معنی طبع غزل صرای را . . . .  
حاصله کو که کنجدش رتبه رایب رعب  
گره تو در نظر نهی جام جهان نمای را . . . .  
چشم سیاه مست تو داد بیاد هستیم  
بس که سیاه میکنی لرگس سرمه ساي را

fol. 191<sup>a</sup>. *Fards* or single verses.

Beginning:—

ای مدعیان مؤده شما را که ازین شهر  
رفتیم که جای شما تنگ نباشد



fol. 192<sup>a</sup>. Qit'abs.

Beginning :—

بزم وصال تو طوفه بهشتی است  
گر نگذاری که غیر درآید

fol. 193<sup>a</sup>. Rubā'ia.

Beginning :—

شمشیر کشیده که اینم لگهست  
انگیخته فتنه که اینم سپهست  
قربان مروت شوم که تو اجرمی نیست  
اینها همه فرسوده چشم سیه است

foll. 194<sup>a</sup>–195<sup>a</sup> blank.fol. 195<sup>b</sup>. Qasidabs.

Beginning :—

ز عکس باده رخت رهک لاله زار شده  
صفای جنت گلشن یکی هزار شده  
مگر نوید وصال تو میدهد ایسام  
که ماه و عید هم آغوش و همکنار شده

fol. 236<sup>b</sup>. Tarkīb-banda.

Beginning :—

من کیستم آواره از خویش گذشته  
دنباله دو قافله پیش گذشته

The Qasidah for which Shāhī was rewarded in gold to his own weight by Shāh 'Abbās is not found in any copy of the poet's diwān here.

foll. 27<sup>b</sup>, 43<sup>b</sup>, 59<sup>b</sup>, 75<sup>b</sup>, 91<sup>b</sup>, 107<sup>b</sup>, 123<sup>b</sup>, 139<sup>b</sup>, 155<sup>b</sup>, 171<sup>b</sup> and 186<sup>b</sup> contain beautiful Indian illustrations.

Written in a fair Nasta'liq, within gold-ruled borders, with an ordinary double-page 'unwān and a fairly decorated frontispiece.

Not dated, apparently 17th century.

## No. 281.

fol. 154; lines 12; size  $7\frac{1}{2} \times 5$ ;  $5\frac{1}{2} \times 3$ .

## دیوان ترابی

## DÎWÂN-I-TURÂBÎ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings.

That he flourished during the reign of Akbar can be ascertained from the numerous Qasîdahs in praise of that emperor, and from several contemporary events, the dates of which range from A.D. 991-1004 = A.D. 1585-1595. From a Qit'ah on fol. 147<sup>b</sup> it would appear that the poet was a native of Herât, which he left in A.D. 991 = A.D. 1583, for which he gives the chronogram—

جلاشدم ز هرات

Taqi Auhadi, fol. 164<sup>a</sup>, notices one Turâbî thus—

میر ترابی پسر میر محمد مشهد هست — در آمدن هند با هم  
رفیق بودیم وی از لوهور بدکنهن رفت بنزد عم خویشتن میر  
محمد زمان پس چند چاند بی بی را گرفته خواست که بمشهد  
رساند اتفاقاً باگوه رسید گرفتار گردید مدتی در قلعه محبوس  
بود و چون از قید جهانگیری خلاص شد متوجه عراق شد باز  
برگردید در هندو دیدمش باز بعراق رفت و الحال هم انجاست  
ابا و اجداد و اخوان ایشان همه بتجارت معاش کردندی —

but the said author quotes only one verse of the poet, which, however, is not found in this diwân.

Contents:—

Gazals in alphabetical order. The first, in imitation of Hâfiz, begins thus on fol. 1<sup>b</sup>:—

زهی مهر جمالت شمع جان افروز مثلها  
منور از خیالت کنج محنت غاله دلها

The *Gazals* end on fol. 96<sup>a</sup> with the following note:—

سپید و چهل و یک غزل است الخ

fol. 96<sup>b</sup>. *Qasīdahs* and *Tarkīb-bands* in alphabetical order, in praise of Akbar, Ḥakīm Humām, and several distinguished persons of Akbar's time.

The first in praise of the prophet begins thus:—

ز غمزه تو چگوید کسی که سر تا پا  
تمام نازی و ناز تمام حین جفا

fol. 129<sup>a</sup>. *Maqā'i* نامہ.

Beginning:—

دلا تا بکی پارسائی کنیم  
ز زهد ریا خود نمائی کنیم

fol. 140<sup>a</sup>. *Qit'ahs* relating to the dates of several contemporary events:—

مرشد کامل مصد طاهر آنکه  
قدوة الابرار والاخيار بود

fol. 148<sup>a</sup>. *Rubā'is*.

Beginning:—

ای ذات تو برتر ز گمان و ز خیال  
در وصف تو عقل و فهم را ناطق لال  
هرگز نبود نور تو تغییر پذیر  
یعنی که منزهی ز نقصان و زوال

fol. 152<sup>a</sup>. *Fards*.

Beginning:—

لریخت خون آن سکندل چو میدالست الخ

Some *Gazals* and *Rubā'is* are written on the margins.

Written in ordinary *Nasta'liq*.

Not dated, apparently 12th century.

No. 282.

foll. 200; lines 14; size  $8\frac{1}{2} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

سبع سیارہ

## SAB' SAYYÂRAH ;

OR,

## THE SEVEN PLANETS.

The seven *Maṣnawīs* of Maulânâ Zulâlî of *Khânsâr*.

According to Rien, p. 677, Maulânâ Zulâlî of *Khânsâr*, in 'Irâq, flourished under *Shâh 'Abbâs*, and was a panegyrist to Muḥammad Bâqar Dâmâd, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known *Maṣnawî*, *مسمود و ایاز*, or in A.H. 1025 = A.D. 1616. See Ethé, *India Office Lib. Cat.*, No. 1494; Ethé, *Bodl.*, 1081 (where, besides the seven, one more *Maṣnawî* of the poet is mentioned); Sprenger, *Oude Cat.*, pp. 592 and 593, etc., etc.

Beginning with the preface:—

تقدیر قدرت و تصویر صنعت صاعی و قادری را مژدرو مصور  
است

In this preface Zulâlî enumerates his seven *Maṣnawīs* after comparing them with the seven planets.

Zulâlî is said to have left his works unarranged, and that *Shaykh 'Abd-ul-Musayn* of *Kamrah* put them in order. Mullâ Tuḡrâ of *Mashhad* wrote a preface to Zulâlî's poems.

The *سبع سیارہ* is also known as *هفت آشوب*, *هفت سیارہ*, or *آشوب نامہ*.

The seven *Maṣnawīs* are arranged in this copy as follows:—

## I.

مسمود و ایاز

The story of Sultân Maḥmûd and his slave Ayâz.

Beginning:—

بنام الکه مسمودش ایاز است

غمش بتضائه ناز و نیاز است

This Maṣnawī was commenced in A.H. 1001 = A.D. 1592 and finished in A.H. 1024 = A.D. 1616.

See the chronograms in Rieu and Sprenger.

It was edited in Lucknow, A.H. 1290.

II.

شعله دیدار

A mystical Maṣnawī divided into forty-nine شعله or flames.  
Beginning on fol. 128<sup>a</sup>:—

نام (او) تاج سر هر نامه  
شعله دیدار هر هنگامه

III.

حسن گلوسوز

In forty-one جلوه.

Beginning on fol. 139<sup>a</sup> as in Ethé, Bodl. Cat., No. 1081:—

بسم الله الرحمن الرحيم  
تیر شهابست بدیو رحیم

IV.

آذر و مستدر

Beginning on fol. 155<sup>b</sup>:—

نامش عشقست و حسن دفتر  
آتش ساقیست کو مستدر

V.

میخانه

In forty قندج or cups.

Beginning on fol. 167<sup>b</sup>:—

نام او باده سینه میخانه  
دهن هر که هست پیمانه



## VI.

## ذره و غورشید

Beginning on fol. 188<sup>b</sup> as in Ethé, Bodl. Cat., No. 1031 :—

نام او کرد مرا شعله فروز  
نتوان گشت بآتش که مسوز

## VII.

## سلیمان نامه

Beginning on fol. 193<sup>b</sup> :—

بنام جهانگیر دلهای تنک  
که آمد سلیمانش یک مور لنک

Written in a clear Nasta'liq, within coloured borders. Spaces for headings are left blank throughout.

Not dated, apparently 18th century.

## No. 283.

fol. 84; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

## دیوان وصلی

## DÎWÂN-I-WAŞLÎ.

The poems of Muhammad Tâhir Waşlî. Khwâjah Muhammad Tâhir, خواجه محمد طاهر المتخلص به وصلی بن خواجه محمد شریف الرازی, poetically called Waşlî, was the eldest son of the eminent poet Khwâjah Muhammad Sharif Hijri of Ray (see vol. ii., No. 243) and the brother of the celebrated Khwâjah Giyâs Beg I'timâd-ud-Daulah (d. A.H. 1031 = A.D. 1622), the father of the famous Nâr Jahân Begam, and the distinguished Wazir of the Emperor Jahângir. Waşlî's cousin Amin Râzi, the author of the well-known work Haft Iqlim,

speaks of the poet in the present tense, and mentions him as a specialist of his time in *علم مباح*, or arithmetic. The date of Waḡlī's death is not given anywhere; but Taqī Anḡadī, who came to India in a.n. 1015 = a.d. 1606 and compiled his famous work, the 'Ursafī, under the Emperor Jahāngīr between a.n. 1022 and 1024 = a.d. 1613 and 1615, says that while writing the said work Waḡlī and his son Muḥammad Ṣādiq were living in Lahore.

For notices on the poet's life see: Taqī Anḡadī, fol. 792<sup>a</sup>; *Haft Iqlīm*, fol. 297<sup>b</sup>; *Riyāḡ-nuḡ-Shu'arā*, fol. 158<sup>a</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 502; *Nishtar-i-'Ishq*, fol. 1961, etc.

See also Ethé, *India Lib. Office Cat.*, No. 1493, where a copy of the poet's diwān is noticed.

Contents of the diwān:—

fol. 1<sup>b</sup>. *Ġazals* in alphabetical order.

Beginning:—

غوشوقت و غندان بگذران غوشوقت و غندان صبح را  
شاید که تا صبح دگر دریافت نتوان صبح را

A few *Fards* and *Rubā'is* are intermixed with the *Ġazals*.

fol. 23<sup>a</sup>-30<sup>a</sup>. *Tarjībānds*.

Beginning:—

بشتاب دلا که عید بندگی  
افکنند به خواہش کمندی

The burden runs thus:—

بنشینم و جوش سینہ ریش  
به نشانم از آب دیدہ خویش

fol. 30<sup>b</sup>. Another series of *Rubā'is*.

Beginning:—

شمشاد قدم کہ صیب و نارزش بار است  
یا لاله و سیزہ عارضش را کار است

fol. 32<sup>a</sup>. A *Maḡnawī* styled *گنجفہ در صفت*, on the game of cards.

Beginning:—

زر بدمست وزیر خواہد باج  
چون گدائی بشرچ خود محتاج

fol. 35<sup>a</sup>–40<sup>a</sup>. Qaṣīdahs in praise of Akbar and Jahāngir.  
Beginning of the first Qaṣīdah:—

نزدیک شد دلا که سر آید زمان غم  
لنهد بروزگار دگر کس نشان غم

fol. 40<sup>a</sup>–42<sup>a</sup>. Five Qit'ahs, five Rubā'is, and one Fard.  
Beginning of the Qit'ah:—

کامگارا بچشم لطف یکنی  
جانب خواهشم نظر بگمار

fol. 42<sup>a</sup>–84<sup>a</sup>. Another Maṣnawī, entitled خسرو شیرین, the romantic love-story of Khusrāw and Shīrīn.

Beginning:—

الهی شیوۀ طاعت عطا کن  
بنور خود دلم را آشنا کن

The Maṣnawī is left incomplete and the words شد تمام are falsely added at the end by a later hand.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

#### No. 284.

fol. 642; lines 27; size 13 × 6½; 10½ × 3½.

کلیات ظهیری

#### KULLIYÂT-I-ZUHÛRÎ.

The complete prose and poetical works of Maulânâ Nûr-ul-Dîn Muhammad with the poetical title of Zuhârî, مولانا نور الدین محمد. المتعلق به ظهیری. The author of the Nudā'ij-ul-Afkār calls the poet Mir Muhammad Tâhir Zuhârî, میر محمد طاهر ظهیری. According to the author of the Maâşir-i-Rahîmî, supported by several others, Zuhârî was born in Turshiz, Khurāsân; while the author

of the *Mir'at-ul-Âlam* calls him a native of Tihirân. According to his contemporary biographers, Taqî Kâshî and the author of the *Ma'âsir-i-Rahîmî*, Zuhârî proceeded from his native place to Yazd at an early age, where, as stated in the *Ma'âsir-i-Rahîmî*, he lived for some time with Maulânâ Wahshî Bâfiqî, and had Mir Giyâs-ud-Dîn Muhammad as his companion. The same book also mentions that from Yazd Zuhârî went to Shîrâz, where he stayed for seven years, and became an intimate friend of Maulânâ Darwish Husayn, who was very exceptionally versed in history, poetry, riddles, and caligraphy. Taqî Anhudî, another contemporary biographer of Zuhârî, corroborates *Ma'âsir-i-Rahîmî* in its avowal of the movement of the poet to Shîrâz, and states that there he devoted himself to studies:—

مدتی در شیراز بود و یکسب علوم و رسوم قیام می نمود

It is an established fact that Zuhârî came out to India in A.H. 988 = A.D. 1580, and on reaching the Deccan settled down in Bijâpûr, where he formed several acquaintances, and in due course became an intimate friend of the eminent poet Malik Qummî, whose daughter he married. Like Malik Qummî, Zuhârî was in warm favour with Ibrâhîm 'Adîl Shâh II. (A.H. 988-1037 = A.D. 1580-1628), and they were conjointly rewarded by 'Adîl Shâh for the eulogiums they composed in praise of the king and for the works they dedicated to him. *Ma'âsir-i-Rahîmî* says that the sum conferred upon Zuhârî by the king for composing the work *Gulzar-i-Ibrâhîm* amounted to Rs.40,000; while the author of the *Âlam Ârâ-i-'Abbâsî* says that both Zuhârî and Malik Qummî were munificently rewarded by 'Adîl Shâh for composing the work *Kitâb-i-Naums*. Besides being a poet of great distinction Zuhârî was a master prose writer and an adept in the art of caligraphy, of which Ârzâ makes mention in his *Majma'-un-Nafâ'is*, stating that Zuhârî made repeated copies of the *Kaufat-us-Safâ*, which fetched high prices for him from the purchasers—a fact which is also narrated by the author of the *Ma'âsir-i-Rahîmî*, who admirably praises Zuhârî's *Shikastah* hand.

The celebrated Faydî, who was a senior contemporary of Zuhârî, held poetical discourses with the poet and greatly admired his ingenuity. Taqî Anhudî says that towards the end of A.H. 1020 = A.D. 1611, when he was in Gujarât, both Zuhârî and Malik Qummî sent their poetical compositions to Nazîrî Nishâpûrî (noticed above), who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal Zuhârî in the construction of Mâsnawî poems and ornate prose.

According to most biographers, such as the authors of the *Ma'âsir-i-Rahîmî*, *Khulâsat-ul-Afkâr*, *Yad-i-Bayân*, *Nishîtar-i-'Ishq*, *Natâ'ij-ul-Afkâr*, etc., Zuhârî died in A.H. 1025 = A.D. 1616, according to *Ma'âsir-i-Rahîmî* at Bijâpûr, two months after the death of Malik Qummî. The



author of the *Mir'ât-ul-Âlam* stands alone in placing the poet's death in A.H. 1024 = A.D. 1615.

For notices on the poet's life see: Taqi Kâshî (*Oude Cat.*, p. 44); Taqi Auhadi, fol. 434<sup>b</sup>; Ma'âfir-i-Rahimi, fol. 84-90; Badâ'unî, vol. iii., p. 281; *Majma'-un-Nafîs*, vol. ii., fol. 298<sup>a</sup>; *Khazânah-i-Âmirah*, fol. 235<sup>a</sup>; *Mir'ât-ul-Khayâl*, p. 117; *Nishtar-i-Ishq*, fol. 1119; *Riyâd-ugh-Shu'arâ*, fol. 246<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 195<sup>b</sup>; *Mir'ât-ul-Âlam*, fol. 449<sup>a</sup>; *Makhzan-ul-Qarâ'ib*, fol. 513; *Natâ'ij-ul-Afkâr*, p. 227; *Sarkhwush*: *Yad-i-Baydâ*, fol. 149<sup>a</sup>; *Âtash Kadah*, p. 97. See also Sprenger, *Oude Cat.*, pp. 112, 125, 151 and 580. Copies of his works are mentioned in *Rieu*, ii., pp. 678 and 679, 741 and 742, etc.; *Ethé*, *Bibl. Lib. Cat.*, Nos. 1076-1080; *Ethé*, *India Office Lib. Cat.*, Nos. 1500-1514; *Rosen*, *Pers. MSS.*, p. 264; *W. Pertsch*, *Berlin Cat.*, pp. 909, 910, etc. A notice of the poet and some of his works under the *Muqaddamât-i-Zuhûrî*, مقدمات ظهوری, written by 'Abdur Razzâq Sûratî in A.H. 1212 = A.D. 1797, has been lithographed in Cawnpore, 1873.

#### Contents:—

##### I.

Zuhârî's preface to *Khawân-i-Khalîl*, خوان خلیل.

Beginning on fol. 1<sup>a</sup>:—

ای از تو بر اهل تصف و اکلیل سبیل  
گو ذکر جمیل است وگر قدر جلیل  
نطق از تو بهمانی ارباب غرور  
انداخته خوان از من خوان خلیل

It concludes with the following verse:—

تا ازین مهمان سرا خوان خلیل آید بیاد  
میزبان خلق ابراهیم عادل شاه باد

This and the following two prefaces were dedicated to Ibrâhîm 'Adil Shâh II.

##### II.

Preface to the *Gulzâr-i-Ibrâhîm*, گلزار ابراهیم.

Beginning on fol. 12<sup>a</sup>:—

خرمى چمن من بطراوت محمد بهار پیرانیست که گلزار ابراهیم  
در رعساره یوسف طلعتان الم



Compare India Office Lib. Cat., No. 1500, 4, where طالعان is wrongly substituted by طالقان.

It concludes with the line:—

داسقان بند ختم بستان رخس  
خبروت گلزار ابراهيم باد

### III.

Preface to *Nauras*, نورس, a treatise on Indian music, composed by Ibrāhīm 'Ādil Shāh himself; but according to 'Ālam 'Arā-i-'Abbāsī the *Kitāb-i-Nauras* was jointly composed by Zuhārī and Malik Qamāl.

Beginning on fol. 17<sup>a</sup>:—

سرود سرايان عشوتكد قال كه بنورس سراستان حال كار كام و  
زبان ساخته اند الـح

It concludes thus:—

باز اقبال بصيد ملك رلكين چنگ باد  
تار چنگ عشوتك باد از گستن در امان  
هم باهنگ اصولش نغمه قانون دهد  
هم بوقی مدعایش رسم قانون زمان

The above prefaces are in ornate prose mixed with verses. They are all in homage of Ibrāhīm 'Ādil Shāh, and describes his character, valour, benevolence, knowledge, and the splendours of his court. These works of Zuhārī are very popular in India, and have been printed under the title *سہ لشر ظہوری* in Lucknow 1846, and in Cawnpore, A.H. 1269 and in 1873; English translation, Calcutta, 1887. Special copies are mentioned in Ethé, *Bibl. Lib. Cat.*, Nos. 1976, 1980, and 1241, 33, 36 and 37; Ethé, *Ind. Office Lib. Cat.*, Nos. 1511 and 1512; W. Pertsch, *Bibl. Cat.*, pp. 15, 33 and 1006.

### IV.

پنج رقعہ or رقعاب. The five love-letters of Zuhārī, also called *لہسم شہدا*.

Beginning on fol. 12<sup>a</sup>:—

شہید لہسم دلیف عشوق غولہا الـح

Edited with commentaries, Cawnpore, A.M. 1280.

Special copies are mentioned in Rien, ii., p. 742; Ethé, Bodl. Lib. Cat., No. 1080, 4; W. Pertsch, Berl. Cat., p. 1007, No. 3.

## V.

Minā Bāzār, مینا بازار. A description of the Bāzār, called Minā Bāzār, built by Ibrāhīm 'Adil Shāh in Bijāpūr. This work of Zuhārī is also very popular, and has been frequently published in India. This portion contains illustrations in the Indian style representing the vendors, etc., of the Bāzār. They are found on foll. 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>a</sup>, 35<sup>b</sup>, 36<sup>a</sup>, 37<sup>b</sup>, 38<sup>a</sup>, 40<sup>a</sup> and 41<sup>a</sup>.

foll. 42<sup>b</sup>-43<sup>a</sup> blank.

## VI.

Tarkīb-bands, Tarjī-bands and Qaṣīdahs intermixed.

Beginning on fol. 43<sup>b</sup>.

ای نام تو بر سر زبانها  
وی یاد تو در میان جانها

See also Ethé, Bodl. Lib. Cat., No. 1076, and Ethé, India Office Lib. Cat., No. 1501.

Marāṣī or elegies in the form of Tarkīb-bands.

Beginning on fol. 246<sup>a</sup> :—

ایام ماتم است بیاکم سرا نشین  
روز جدائی آمده از خود جدا نشین

Qit'ahs.

Beginning on fol. 269<sup>a</sup> :—

بعد الله از بهشت صاحبقران  
سعادت قرین کشت کار دکن

Satirical Rubā'is.

Beginning on fol. 273<sup>a</sup> :—

ای خواجه بلای زن و فرزند بالاست  
خصم تو منم خصم غردمند بالاست

Gazals in alphabetical order.

Beginning on fol. 275<sup>a</sup> :—

آنکه خواهد داخست فردا رحمتش دیوان ما  
گفته و صفش آفتاب مطلع دیوان ما

A very large collection of Rubā'is, comprising foll. 478<sup>b</sup>-555<sup>b</sup>.  
Beginning:—

ای از تو همه نهان و پیدا پیدا  
در مدح تو همیشه فردا فردا  
در جرات ما مبین فضولیم فضول  
در رحمت خود لکر خدائی تو خدا

fol. 556<sup>a</sup> blank.

## VII.

Sāqi Nāmah, مثنوی. The well-known Maṣnawī of Zuhārī, which he wrote in praise of Burhān Nizām Shāh II. (A.D. 999-1037 = A.D. 1590-1628) and the court of Aḥmadnagar.

Beginning on fol. 556<sup>b</sup>:—

شاهها همه ایزد پاک را  
ثویا ده طارم تاج را

Towards the end, on fol. 641<sup>a</sup>, the poem is said to consist of 4,500 distichs:—

چهارالت اول علم داد شان  
بشربب اغزود پانصد بران

The Sāqi Nāmah has been lithographed in Lucknow, 1849. Special copies of the poems are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1078 and 1079 and col. 766; Rieu, II., pp. 678 and 679; Ethé, Ind. Office Lib. Cat., Nos. 1506-1508; W. Pertsch, Berlin Cat., pp. 64 and 697.

II.—Dīwān.—On the margins of this copy, extending foll. 43<sup>b</sup>-293<sup>b</sup>, the complete poetical works of Nazīrī Nishāpūrī (cf. No. 276), consisting of Qasīdahs, Gazals, Tarkīb-bands, Tarjīb-bands, Qit'ahs, and Rubā'is, are written in a clear Nasta'liq.

Beginning of Nazīrī's dīwān:—

ای چذلت خلوت از اغیار تنها ساخته  
حکمت تو از کرم دی کار فردا ساخته

The colophon of Nazīrī's Kulliyāt (fol. 293<sup>b</sup>) says that it was written by one Ḥasan 'Alī al-Ḥusaynī, at the request of his brother, Sayyid Bandah Ḥusayn, in A.D. 1223.

The Kulliyāt-i-Zuhārī is written in three different hands. fol. 20<sup>a</sup>-20<sup>a</sup> is a clear Nasta'liq; foll. 21<sup>b</sup>-42<sup>a</sup> are written in a Nim Shikastah

hand, with a subscription which says that this portion was written by one Muhammad Wali, محمد ولی, in Šafar, A.H. 1209. The remaining portion, foll. 43<sup>b</sup>-642<sup>a</sup>, is written in a fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

fol. 259 and foll. 599-592 are supplied in a later hand.

A diwān of Zuhārī was lithographed in Lucknow, 1879.

### No. 285.

foll. 276; lines 19; size  $9\frac{3}{4} \times 5$ ;  $7\frac{1}{4} \times 3$ .

The same.

A small collection of Zuhārī's prose and poetical works:—

1. Preface to the *Gulzār-i-Ibrāhīm*, fol. 1<sup>b</sup>.
2. *Tarkīb-bands*, *Qaṣīdahs* and *Tarjīb-bands*, fol. 8<sup>a</sup>.
3. *Rubā'īs*, foll. 78<sup>b</sup>-121<sup>a</sup>.

Beginning:—

بر مهر ز عارض تو تقدیم خوشبخت  
 پیش تو ز مد سجدۀ تعظیم خوشبخت  
 گلزار جمال یوسف از چشم فتاد  
 گلگشت بگلزار براهم خوشبخت

Like India Office Lib. Cat., No. 1500, the collection of *Rubā'īs* in this copy is divided into twenty-two sections.

4. *Qaṣīdahs*, foll. 121<sup>b</sup>-158<sup>b</sup>.

Beginning:—

زار تو هر لحظه خواهم حال زار غویشتی  
 سهل باشد بیثباتی بر قرار غویشتی

5. *Gazals*, foll. 158<sup>b</sup>-254<sup>a</sup>.

Beginning:—

عشق کجاست تا غمورد غم و بیم را  
 تازه کند بدشمنی دوستی قدیم را

- \*6. Preface to the *Khawān-i-Khalīl*, foll. 254<sup>b</sup>-260<sup>a</sup>.

7. Preface to the *Nauras*, foll. 270<sup>b</sup>-276<sup>a</sup>.



Written in a clear Nasta'liq, within gold and coloured-ruled borders, with a frontispiece.

Not dated, 19th century.

No. 286.

fol. 207; lines 14; size 7 × 9; 5 × 2½.

The same.

Another small collection of Zuhârî's prose and poetical works:—

1. Preface to the *Nauras*, fol. 1<sup>b</sup>–10<sup>a</sup>.
2. Preface to the *Gulzâr-i Ibrâhîm*, fol. 10<sup>b</sup>–20<sup>a</sup>.
3. Preface to *Khwân-i Khalîl*, fol. 20<sup>b</sup>–41<sup>a</sup>.
4. *Sâqî Nâmah*, fol. 41<sup>b</sup>–207<sup>a</sup>.

This beautiful copy is written in a minute *Nim Shikastah* hand, within coloured and gold-ruled borders, with an illuminated frontispiece at the beginning of each section.

The colophon is dated Patna, the 6th of Dulqad, A.H. 1099.

Scribe عبد الله شيرازي.

No. 287.

fol. 156; lines 15; size 9 × 6; 6 × 3½.

ساقی نامه

SÂQÎ NÂMAH.

A beautiful copy of Zuhârî's *Sâqî Nâmah*, beginning as above.

Written in a fair Nasta'liq, within gold and coloured-ruled borders.

Not dated, 18th century.



No. 288.

fol. 152; lines 14; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان فرج اللہ شوستری

DÎWÂN-I-FARAJ ULLAH SHÛSTARÎ.

Faraj Ullah Shûstari, فرج اللہ شوستری, with the poetical title Faraj, was an inhabitant of Shûstar. He was for a long time in India, where he was met by the well-known biographer Taqî Anḥadî, who mentions having seen him in Agra, and that he was regarded as one of the learned men of the time.

The author of the Riyâd-ush-Shu'arâ (Lib. copy) says that he has seen the poet's diwân containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the Yad-i-Baydâ, however, says that Faraj left only four thousand verses. Ârzû, in corroboration to other biographers, says that Faraj came out to India from his native land Shûstar and entered the services of 'Abd Ullah Qutb Shâh, the sixth Sultân of the Qutb Shâhi dynasty of Golkonda, during the reign of Shâh Jahân, who gave protection to the said 'Abd Ullah Qutb Shâh for many years when he stood in need of it. Prince Aurangzib was the then governor of the Imperial territories in the Deccan.

For notices on Faraj Ullah's life see: Riyâd-ush-Shu'arâ, fol. 299<sup>b</sup>; Yad-i-Baydâ, fol. 189<sup>a</sup>; Taqî Anḥadî, fol. 564<sup>b</sup>; Majma'-un-Nafâ'is, fol. 355<sup>a</sup>; Beal's Biographical Dictionary, p. 8.

The diwân consists of only Gazals arranged in alphabetical order.

Beginning:—

اذا ناولتني الصهباء ذقها ثم ناولها  
کزان لب نشاء کوثر رساند باد در دلهـا

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

No. 289.

fol. 105; lines 17; size  $7\frac{1}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{1}{4}$ .

دیوان شاپور

**DÎWÂN-I-SHÂPÛR.**

Containing Qasîdahs and Gázals.

Beginning of the Qasîdahs as in Sprenger, *Onde Cat.*, p. 564:—

چه مؤدود دارد ازان شاخ گل لسیم بهار  
که رقص میکند از شوق بر سر دم دستار

Âqâ Shâpûr, آقا شاپور, or, according to Taqî Kâshî (*Onde Cat.*, p. 42), Khwâjah Sharaf-ud-Dîn Shâpûr, خواجه شرف الدین شاپور, a relation of the poets Umid and Hijrî, of Tîhrân, with the original name Arjâsp, ارجماسب, was the son of Khwâjah Khwâjigî, the brother of Khwâjah Muḥammad Sharîf, who was successively Wazîr of Khurâsân, Yazd and Isfahân under Shâh Tahmâsp. (See the *Haft Iqlim* of Amîn Râzî, whose cousin the poet was.) Shâpûr was related to the celebrated I'timâd ud-Daulah, the father of Jahângîr's wife, Nûr Jahân, and to him he addressed several Qasîdahs. Taqî Auhâdî, a contemporary and friend of the poet, says in his 'Urafât that Shâpûr at first adopted the poetical title of قریبی (Sprenger reads قریبی; while Riyâḍ-ush-Shu'arâ and Majma'-un-Nafâ'is read as قریبی), which, when he came to India, he changed for شاپور (also شافور). See also Tâhir Naṣrûlâdî, fol. 137\*.

The same Taqî Auhâdî says that he at first met the poet in Qazwîn in the beginning of the reign of Shâh 'Abbâs I. and also once in Isfahân, when both of them engaged themselves in comparing the diwân of ثنائی مشہدی, probably a mistake for سنائی.

Shâpûr also came to India, and is said to have left Lahore for 'Irâq in A.H. 1003 = A.D. 1594. Taqî Auhâdî says that Shâpûr's age, when they met each other, was about twenty years and a few months. Taqî Kâshî, *ib.*, says that in A.H. 996 = A.D. 1587 Shâpûr was engaged in imitating the diwân of Fîgânî. The author of the *Shuhuf-i-Ibrâkîm* says that Nâẓim of Tabriz mentions in his *Tadkîrah* that in A.H. 1026 =

A.D. 1616 he collected Shâpûr's dîwân with him in Iṣfahân. The poet also left an incomplete Maṣnawî on the lines of Shîrîn and Farhâd.

For notices on the poet's life and work see: Taqî Aṇḡadî, fol. 372<sup>a</sup>; Haft Iqlm, fol. 298<sup>a</sup>; Riyâṭ-ush-Shu'arâ, fol. 210<sup>b</sup>; Majma'-un-Nafâ'is, vol. i., fol. 236<sup>b</sup>; Şuhuf-i-Ibrâhîm, fol. 482<sup>b</sup>. See also Sprenger, pp. 42 and 564; Rieu, p. 674, etc.

fol. 16<sup>b</sup>. Ġazals in alphabetical order.

Beginning as in Rieu, *ib.*, and Sprenger, *ib.* :—

ز غطايل نگرود جانفزاي لعل جانانرا  
ز خاصيت ليندازد غباري آب حيوان را

The initial line of the dîwân of Farhî (another takhalluṣ of Shâpûr), separately noticed in Sprenger, p. 408, is found in this copy on fol. 17<sup>b</sup>.

Three or four folios are missing from the end, and the MS. breaks off with the following line :—

مكن شاپور بي رخصسار او تكليف كلزارم  
كه گل در چشم من بي روي او خارست پنداري

Written in minute Nasta'liq, within gold and coloured borders, with a small frontispiece.

Not dated, apparently 18th century.

#### No. 290.

fol. 107; lines 9; size  $7\frac{1}{2} \times 5$ ;  $5\frac{1}{2} \times 3$ .

ديوان حبيب

### DÎWÂN-I-HABÎB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as Ḥabîb and in others as Ḥubb. Some of the Taḍkirahs show several poets of the name of Ḥabîbî, though none of them give any account of their lives. 'Alî Ḥazîn makes mention of a contemporary poet named Ḥabîb, who, he says, was a native of 'Abbâs Âḡad in Iṣfahân. But the verses quoted by the above biographer are not found in this copy of the dîwân.

The Ġazals in this diwān are purely of Sūfī and religious character. The dates of chronogram ranges from A.H. 1013-1027 = A.D. 1604-1618.

In a note on fol. 107<sup>v</sup> the poet is called **خواجہ عیب صاحب** **لوشہری**.

The diwān contains Ġazals in alphabetical order. Some Ġazals are in Arabic.

Beginning on fol. 1<sup>v</sup>:—

ای پاک صد پاک تو پاک آز ادای ما  
عاجز زبان ما ز ادا همپو رای ما

In the colophon, where the diwān is called *Diwān-i-Iḥbḥ*, **دیوان حبیبی**, it is said that this copy was written in the fourth year of Bahādur Shāh's reign by **شیخ عبد الواحد**.

# No. 291.

fol. 21; lines 9; size 8½ × 5; 6 × 3.

نان و حلوا

NÂN-WA-HALWÂ;

OR,

"BREAD AND SWEETS."

A poem on ascetic life by Bahā-ud-Din 'Amulī. *Shaykh* Bahā-ud-Din Muḥammad bin Sayyid Ḥusayn bin 'Abd-us-Samad al-Ḥārīṣī of Jabal-i-'Āmul, near Damascus, with the takhalluṣ Bahā'ī, **شیخ بہا** **الدین محمد بن سید حسین بن عبد الصمد الطارثی العاملی** was born on the 19th Duḥijjah, A.H. 963 = 11th February, A.D. 1547 (see Brock, ii., p. 414). Bahā-ud-Din's father, Sayyid Ḥusayn, an eminent Shī'ah divine, was at first the *Shaykh*-ul-Islām in Ardabīl and afterwards Muḥtahid in Isfahān. In his early youth Bahā-ud-Din went to Isfahān, where he flourished in the reign of Shāh 'Abbās the Great (A.H. 996-1038 = A.D. 1587-1628), who entertained a high regard for this great scholar. At Isfahān Bahā-ud-Din continued his study



under his father and other eminent scholars, such as *عبد الله يزدي*, *ملا علي*, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahā-ud-Dīn within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the *Shaykh-ul-Islām*, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahā-ud-Dīn was one of the most distinguished scholars of his time and, like his father, was a great *Shī'ah* divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated *Taqi Majlisi* (d. a.h. 1070 = a.d. 1659) was a pupil of Bahā-ud-Dīn.

On the 4th of *Shawwāl*, a.h. 1030 = 22nd August, 1521, he became suddenly ill, and, after seven days' illness, died on Tuesday of the same month. Bahā-ud-Dīn's contemporary historian, *Mirzā Iskandar Beg*, in his *Ālām Ārā-i-'Abbāsi*, fol. 310<sup>a</sup>, says that Bahā'i was working at the *Jāmi' 'Abbāsi* to his last, and adds that, besides *Shāh 'Abbās*, thousands of people attended the funeral procession of this great scholar. According to his wish Bahā-ud-Dīn was buried at Mashhad. Two chronograms of Bahā'i's death are quoted in the *Ālām Ārā* (*loc. cit.*). One composed by *Mirzā Abū Ṭālib*, the prime minister of *Shāh 'Abbās*, which runs thus—

رفت چون شیخ ز دار نالی

کشت ایوان چنانش ماوای

دوستی جست ز من تاریخش

گشتمش شیخ بهاء الدین وای

and the other—

اغسوس ز مشتدای دوران

composed by *Muhammad Ṣāliḥ*, nephew of the aforesaid *Iskandar Beg*. In one copy of Bahā-ud-Dīn's *Jāmi' 'Abbāsi* (Add. 23,578 of the British Museum), in a preface to the sixth bāb, a.h. 1031 (12th *Shawwāl*) is given as the date of his death. The date a.h. 1031 is also given in the MS. copy of the *Kaṣṣf-ul-Hujub*, fol. 2<sup>a</sup>. Besides being one of the distinguished *Ulamā* of his age, Bahā-ud-Dīn was a good poet, and has left many *Guzals* and *Qashdahs*, extracts from which are given in almost all the *taḍkirahs*.

Out of the numerous works of this prolific writer on *Shī'ite* law, tradition, mathematics and astronomy, the following may be enumerated:—



I.

Miftāḥ-ul-Falāḥ, مفتاح الفلاح (wrongly spelt as مفتاح الفلاح in Ethé, India Office Lib. Cat., No. 1517, and Ethé, Bodl. Lib. Cat., col. 230), consisting of a collection of prayers which was translated into Persian by Jamāl-ud-Dīn Muḥammad bin Ḥusayn Khwānsārī, جمال الدين محمد بن حسين خوالساري, who died in A.H. 1125 = A.D. 1713. See Rien Suppl., pp. 4<sup>b</sup> and 254<sup>a</sup>.

II.

Arbaʿūna Ḥadīṡ, اربعون حديثاً, or simply Arbaʿīn, اربعين, composed in Ṣafar, 995 = January, 1587, in Iṣfahān. See Berl. 1527; Brit. Mus., 187.

III.

Risālah fī Taḥrīr-i-Dabāʾiḥ-i-Ahl-il-Kitāb, رساله في تحرير ذبايح اهل الكتاب.

IV.

Risālah fī Waḥdat-il-Wajūd, رساله في وحدت الوجود.

V.

Jāmiʿ ʿAbbāsī, جامع عباسي. The popular exposition of Muḥammadan civil and ecclesiastical laws according to the Shīʿah school, compiled at the request of Shāh ʿAbbās the Great, revised and annotated by ʿIzz-ud-Dīn Muḥammad bin Mir Abul Ḥasan bin Muḥammad Ismāʿīl al-Ḥusaynī al-Māsawī, عز الدين محمد بن مير ابو الحسن بن محمد اسمعيل الحسيني البوسوي. The first five bābs of this popular work were completed by Bahā-ud-Dīn, after whose death the remaining fifteen bābs were supplied by Nizām bin Ḥusayn of Sāwah, نظام بن حسين الساوجي.

See Rien, p. 25; Ethé, Bodl. Lib. Cat., No. 1784; Ethé, India Office Lib. Cat., No. 2581; W. Pertsch, Berlin Cat., pp. 250, 251, etc., etc. Lithographed at Lucknow, 1264, and at Tabriz, 1277.

VI.

Tashrīḥ-ul-Adrāk, تشریح الادراك, on astronomy, with a Persian commentary under the title of Taqrīḥ-ul-Adrāk, تقریح الادراك,

by Šadr-ud-Din Muḥammad bin Šādiq al-Ḥusaynī, صدر الدين مصدق الحسيني.

Noticed in Loth, Arab. Cat., p. 298<sup>b</sup>; Arab. Cat. of the Brit. Mus., p. 244; and W. Pertsch, Berlin Cat., p. 76.

## VII.

Risālat-uz-Šaṭṭḥah, رسالة الشططية. See Berlin Cat., 5801, and Brit. Mus., 1946.

## VIII.

Fawā'id-us-Samādiyah fī 'Ilm-il-'Arabīyah, فوائد الصديّة في علم العربي.

## IX.

*Khulāṣat-ul-Ḥisāb*, خلاصة الحساب, on arithmetic.

See Loth, Arab. Cat., p. 220; Brit. Mus., p. 622; Cat. des MSS. et Nyl., p. 230; J. Aumer, p. 138; H. Kh., vol. iii., p. 168, etc.

A Persian paraphrase of this work, under the title *Tarjumah-i-Khulāṣat ul-Ḥisāb*, ترجمه خلاصة الحساب, is noticed in Ethé, India Office Lib. Cat., No. 2251. A part of another Persian paraphrase, entitled *Fayḍ-ul-Wahhāb fī Sharḥ-i-Khulāṣat-il-Ḥisāb*, فيض الوهاب في شرح خلاصة الحساب, made by Nizām-ud-Din Aḥmad bin Muḥammad 'Abd Ullāh Ash-Shahīd, نظام الدين احمد بن محمد عبد الله الشهيد, is also noticed in the same Ethé, India Office Lib. Cat., No. 2252. For an abridged Persian translation of the work by Luṭf-Ullāh Muḥandīs (astronomer), لطيف الله مهندس بن استاد احمد معمار لاهوري, see Ethé, India Office Lib. Cat., No. 2253, and Rien, p. 451.

There are several Arabic commentaries on the *Khulāṣat-ul-Ḥisāb*: the best known among them are: 'Ismat Ullāh's انوار خلاصة الحساب (A.D. 1086 = A.D. 1675), printed at Calcutta, 1829; Luṭf-Ullāh's, Ḥajj Ḥusayn Yazdī's, and Shams-ud-Din 'Alī Ḥusaynī *Khalkhāl's*. See Loth, Arab. Cat., p. 221. The *Khulāṣat-ul-Ḥisāb* has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, A.D. 1268. Arabic text with German translation by Nesselmann, Berlin, 1843. French translation by Aristide Muré in "Nouvelles annales de mathématiques par Tequema e Gerono," 1846, vol. v., p. 263; new edition, Rome, 1864.

## X.

*Kashkāl*, كشكول or كچكول, or the Beggar's Bowl. A large collection of Anecdota in seven volumes, containing both Arabic and

Persian extracts. It has been printed in Tihrán in 1266 and in Bálaq. It is described by Goldziher in the *Sitzungsberichte* of the Vienna Academy, part 78, and Loth, Arab. Cat., No. 834. See also *Mélanges Asiatiques*, vol. vi., p. 108.

XI.

Risāla-ī-Aṣṭarlāb, رسالة اصطrolاب, a treatise on the Astrolabe, noticed in Ethé, Bodl. Lib. Cat., No. 1508.

XII.

Mashriq-ush-Shams, مشرق الشمس (called مشرق العين in the *Safinah* in Ethé, Bodl. Lib. Cat., col. 220). See *Ṣuluf-i-Ibrāhīm*, fol. 115<sup>b</sup>.

See also G. Flügel, iii., p. 510, where to the works just enumerated are added الصل المتين, الربدة في الأصول, التهذيب في النور, العروة الوثقى, الصراط المستقيم.

A work entitled Bihār-ul-Anwār, بحار الأنوار, by Bahā-ud-Dīn, is mentioned in W. Pertsch, Berlin Cat., p. 59.

Two Arabic letters to Mirzā Ibrāhīm by this author are also mentioned in *ib.*, p. 90.

Two Arabic riddles, one on قالون and the other on كافيہ are mentioned in Loth, Arabic Cat., p. 298.

Besides the Nān-wa-Ḥalwā, another mystical Maṣnawī called Shīr-wa-Shakar, شیر و شکر, "Milk and Sugar," is noticed in Rien, ii., p. 831; W. Pertsch, Berlin Cat., p. 699; J. Aumer, p. 4, etc. It has been lithographed in Constantinople, A.H. 1282.

A work entitled Iṣnā-ʿAshariyah, اثنا عشرية, by this author is mentioned in the MS. copy of the *Kashf-ul-Hujub*, fol. 2<sup>b</sup>.

For notices of Bahā-ud-Dīn's life and his works, see: Taqī Auhādī, fol. 155<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 27<sup>a</sup>; 'Ālam Ārā-ī-Abbāsi, fol. 310; *Natā'ij-ul-Afkār*, p. 69; *Makhzan-ul-Garā'ib*, fol. 100; *Nishtar-i-Ishq*, fol. 288; *Ṣuluf-i-Ibrāhīm*, fol. 115<sup>a</sup>, etc., etc.

See also Sprenger, *Oude Cat.*, pp. 308 and 369; Rien, i., pp. 25 and 26; *Cat. des MSS. et Xylographes*, p. 238; Malcolm's *Hist. of Persia*, i., p. 558; Ethé, Bodl. Lib. Cat., Nos. 1508, etc.; Ethé, *India Office Lib. Cat.*, Nos. 1517-1520 and 2251-2253.

Copies of the Nān-wa-Ḥalwā are noticed in A. Sprenger, *Oude Cat.*, p. 308; W. Pertsch, *Turkish Cat.*, No. 3, 5; Berlin Cat., pp. 116, 1, 668 and 698, 18; J. Aumer, p. 4; Ethé, Bodl. Lib. Cat., Nos. 1085-1088; Nos. 1239, 29 and col. 763; Ethé, *India Office Lib. Cat.*, Nos. 1517-1520.



The *Nân-wa-Halwâ* has been lithographed in Constantinople, 1268 and 1282.

The *Maṣnawî* is a sort of introduction to Maulânâ Rûmî's *Maṣnawî*. It is introduced by a short prose in Arabic which begins thus on fol. 1<sup>b</sup>:—

اما بعد حمد الله تعالى علي انضاله و الصلوة و السلم علي  
اشرف الخلائق

The poem itself begins thus on fol. 2<sup>a</sup>:—

أيها اللاهي عن العهد القديم  
أيها الساهي عن النهج القديم

The *Maṣnawî* is also called *سوانح الحجاز* on account of its having been composed in course of the author's pilgrimage. See *Majma'ul-Fuṣṣḥâ*, vol. ii., p. 9.

The present copy is written in a clear *Nasta'liq*, within gold-ruled borders, with a fairly decorated frontispiece.

Dated A.H. 1100.

### No. 292.

fol. 517; lines 17; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{4}$ .

ديوان طالب آملی

### DÎWÂN-I-ṬÂLIB-I-ÂMULÎ.

The lyrical poems of Muhammad Ṭalib of Âmul. Maulânâ Muḥammad Ṭalib (also called Ṭalibâ) of Âmul in Mâzandarân, مولانا محمد طالب الآملی, was a cousin of the celebrated Ḥakim Rukn-ud-Dîn Mas'ûd Masilî, better known as Ḥakim Ruknâ (d. A.H. 1066 = A.D. 1655) of Kāshân, who composed the following Qit'ah on Ṭalib's death:—

فرزند عزیز طالب و خویشم رفت  
زین واقعه‌ها چه با دل ریشم رفت

من بودم و آن عزیز در عالم خاک  
خاکم بر سر کد آن هم از پیشم رفت

Tālib came to India and attached himself at first to the service of Mirzā Gāzi Beg Tarkhān (ruler of Sindh from A.H. 1015-1020 = A.D. 1606-1611), son of Mirzā Jāni Beg Tarkhān (A.H. 993-1008 = A.D. 1584-1599). Like his father, who adopted the poetical title of Ḥalīmī, Gāzi Beg was an ardent admirer of poetry, and himself composed poems under the takhalluṣ of Waḡārī (*vide* Blochmann's *Ā'in-i-Akbarī*, vol. i., pp. 362-364). Like other poets, such as Mollā Muḥṣid, Wāṣilī, Mullā Asad and Faḡfāri, Tālib enjoyed the warm favours of Mirzā Gāzi Beg. After the death of Gāzi Beg, Tālib found another learned, benevolent, and more influential master in I'timād-ud-Daulah, Wazīr of the emperor Jahāngīr and father of Jahāngīr's wife, the celebrated Nūr Jahān Begam. Tālib's attachment with these learned and influential personages soon acquired for him a vast reputation, and, having a patron like I'timād-ud-Daulah, the poet had no difficulty in obtaining access to the court of Jahāngīr and in securing the warm favour of the emperor. Jahāngīr, an ardent admirer of poetry, in which he himself was well versed, in recognition of Tālib's merit, honoured him, in the 14th year of his reign (A.H. 1028 = A.D. 1618), with the title of **ملك الشعراء**, or Poet Laureate. While referring to this, the emperor, in his *Tuzuk*, p. 286, speaks of the poet in the following commendatory words:—

درین تاریخ طالب آملی بظاہر ملک الشعراء خلعت امتیاز  
پوشیده اصل او از آمل است یکهندی با اعتماد الدوله میبود چون  
رتبهٔ سفارش از همگان در گذشت در ملک شعروای پای تفت  
منتظم گشت —

So Tāhir Naṣrābādī's statement that Tālib received the above title during the reign of Shāh Jahān is erroneous. See also *Iqbāl Nāma-i-Jahāngīrī*, p. 308, where Tālib is mentioned among the poets of Jahāngīr's reign and is designated there as **ملك الشعراء**.

In A.H. 1029 Tālib went to Fathpūr and, his mind becoming deranged, he died, according to the best authorities, in A.H. 1035 = A.D. 1625. Mullā Shaydā, a contemporary of Tālib, is said to have composed the following chronogram on the poet's death:—



دارای فلک از مردن طالب جان داد  
 امروز بنای نظم از پا افتاد  
 تاریخ وفاتش از خرد جستم گشت  
 حشرش بعلی این ای طالب باد

The author of the *Ṣūḥf-i-Ibrāhīm*, while remarking that Ṭālib was specially well versed in *Qasīdahs*, says that the poet composed a *و جهانگیر نامه* consisting of five thousand verses *نامه* مشتمل پنج هزار بیت نظم کرد.

Mr. Beale, in his *Miftāḥ-ut-Tawāriḥ*, p. 315, while noticing the life of Nūr Jahān Begam, incidentally mentions that when Ṭālib was once arrested or imprisoned by Jahāngir's order, the poet sent the following couplet to the Begam—

ز شرم آب شدم آب را شکستی نیست  
 بعیرتم که مرا آبروی از چه شکست

یعنی است و شکست and that the Begam thus replied to the poet. We cannot place much reliance on the above statement of Mr. Beale, since none of the reliable biographers of Ṭālib gives us to understand that Jahāngir was ever displeased with the poet. On the contrary, Jahāngir in his *Tuzuk* (*loc. cit.*) himself says that Ṭālib was the best of his contemporary poets, and that the emperor honoured him with the title of *ملك الشعراء*.

From some of his *Qit'abs*, found in some copies of his *diwān*, it would appear that Ṭālib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahāngir offered the poet the post of *مهر دار* (Keeper of Seals), he refused in a very polite form, and sent a long *Qit'ah* (found on foll. 182<sup>a</sup>-183<sup>b</sup> of copy No. 295) to the emperor, in which the poet made very pleasing excuses:—

ز شاعر ثنا آید نه خدمت  
 که بلبل لوا غوان بود لی شکاری ...  
 چو مهر تو دارم چه حاجت بهرم  
 مرا مهر داری به از مهر داری

On another occasion, when Jahāngir asked Tālib to have a shave, the poet spontaneously extemporized a beautiful Qit'ah (found on fol. 179 of copy No. 295) in the emperor's presence and thus avoided the shaving:—

سشر میکنم صاحباً ورثه من  
 چنه سر بلکه گردن تراشیدمی . . . .  
 سر و ریش و ابرو بروت و مزه  
 برسم برهن تراشیدمی . . . .  
 هوانکو تراشید پیش از همه  
 از و پیشتر من تراشیدمی . . . .  
 چو من راعیم خارج از رسم نو  
 که مو وقت رفتن تراشیدمی  
 وگره بایعای ابوی نو  
 سر از صفه کن تراشیدمی

For notices on the poet's life and his works, see, besides the references given above: *Riyāḍ-ush-Shu'arā*, fol. 240; *Ataṣh Kadah*, p. 224; *Makhzan-ul-Garā'ib*, fol. 496; *Khulāṣat-ul-Afkār*, fol. 101<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 287<sup>b</sup>; *Nishat-i-Ishq*, fol. 1077; *Yad-i-Bayḍā*, fol. 136<sup>a</sup>; *Khazānah-i-Āmirah*, fol. 224<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 271; *Ṣuḥuf-i-Ibrāhīm*, fol. 565<sup>b</sup>.

See also Sprenger, *Oude Cat.*, pp. 125 and 575; *Rieu*, ii., p. 679; *J. Aumer*, p. 38; *Ouseley*, *Biogr. Notices*, pp. 176-179; *W. Pertsch*, p. 23, and *Berlin Cat.*, p. 913; *Ethé*, *Bibl. Lib. Cat.*, Nos. 1090-1092; *Ethé*, *India Office Lib. Cat.*, Nos. 1524-1529; *E. D. Ross* and *E. G. Browne*, *Persian and Arabic MSS.*, *India Office Lib.*, p. 152, etc., etc.

#### Contents of the diwān:—

This copy consists of *Gazals*, arranged in alphabetical order, and *Rubā'is* only.

fol. 1<sup>b</sup>. Beginning of the *Gazals*:—

ما را کشد چو سوي تو بضاعت بلند ما  
 هر موي لازياله شود بر سمند ما

fol. 462<sup>a</sup>. Rubā'is.

Beginning:—

یارب بکرم چاشنی نصیبی  
 زین باغ تصورم کل تصدیقی

Written in a fair Nasta'liq, within gold and coloured borders, with a double-page ordinary 'unwān.

Dated 17th Muḥarram, A.H. 1155.

No. 293.

fol. 313; lines 12; size 11 × 7; 5½ × 3.

The same.

Another copy of Tālib Āmulī's diwān containing Ġazals, arranged in alphabetical order, and Rubā'is.

fol. 1<sup>a</sup>. Ġazals.

Beginning:—

بایما نکته می سجد نیدالم زبانش را  
 خدایا فیض الهامی که دریا هم بیانش را

fol. 232<sup>a</sup>. Rubā'is.

Beginning as in the preceding copy:—

یارب بکرم چاشنی نصیبی ان

On comparing with the preceding copy it will be seen that the arrangement of the Rubā'is in both the copies is identical, and that some twenty Rubā'is at the end are wanting in the present copy. The last line, with which the MS. breaks off, is the following second line of the first couplet of a Rubā'i:—

چشمی در موج احسا تا مژگان خرق

Written in a good Nasta'liq, within gold borders.

The original folios are placed in new margins.  
No date, apparently 17th century.

No. 294.

fol. 175; lines 12; size 11 × 7; 5 $\frac{1}{2}$  × 3.

The same.

Another copy of Tālib's diwān, containing Qasīdahs, Qit'ahs, Tarkīb-  
bands and Maṣnawīs.

fol. 1<sup>a</sup>. Qasīdahs.

Beginning:—

چون کج لیم بفرق خود افسر بیان  
از مدح شه اتاقد زلم بر سر زبان

fol. 112<sup>b</sup>. Qit'ahs.

Beginning:—

ایا مستوده صثائی که از گل وصف  
کلاه گوشه اندیشه گلشن است مرا

fol. 141<sup>b</sup>. Tarkīb-bands.

Beginning:—

ای روی تو رنگ روی بستان  
وی عکس لب تو سایه جان

fol. 169<sup>a</sup>. Maṣnawīs.

Beginning:—

شنیدم روزی از طرز اشنائی  
حروص نکته را برقع کشائی

It should be observed here that the preceding copy is only the last portion of the present MS., and is somehow or other bound separately. The contents of both the copies, when taken together, will very nearly make a complete copy of Tālib's diwān, like the one mentioned in Ethé,



India Office Lib. Cat., No. 1524. The *Maṣnawī* on the hunting excursion of Jahāngir, noticed in Rieu, iii, p. 1901, and beginning with the line—

بیا ای سپهر پلنگینه پوش  
هزبراله بد نشین و یکشای گوش

is not found in the collection of Ṭālib's works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins.

### No. 295.

fol. 209; lines 15; size  $8\frac{1}{2} \times 5$ ;  $7 \times 3$ .

The same.

Another copy of Ṭālib's diwān, containing *Qaṣīdahs*, *Qit'ahs*, *Tarkīb-bands*.

fol. 1<sup>a</sup>. *Qaṣīdahs*.

Beginning as in most copies:—

چون کج نهم بشرق بخرد افسر بیان الخ

fol. 145<sup>b</sup>. *Qit'ahs*.

Beginning:—

ای کریمی که مصنعت ترا  
نتوانم نمود انشا من

fol. 187<sup>b</sup>. *Tarkīb-bands*.

Beginning as in the preceding copy:—

ای روی تو رنگ روی یستان الخ

The *Gāzals* and the *Maṣnawīs* are wanting in this copy.

Written in a fair *Nasta'liq*, within gold borders.

Not dated, apparently 18th century.

## No. 296.

fol. 175; lines 17; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{2}$ .

قصاید طالب آمولی

## QASÂ'ID-I-TÂLIB-I-ÂMULÎ.

This copy contains the *Qasîdahs* of *Tâlib* without any alphabetical order.

Beginning:—

زدم خوش در جوانی بر بساط معصیت پائی  
کنون در بزم طاعت لیست چون من مجلس آرائی

Written in a fair *Nasta'liq*, within gold and coloured-ruled borders.  
Not dated, apparently 18th century.

## No. 297.

fol. 99; lines 17; size  $11\frac{3}{4} \times 6\frac{3}{4}$ ;  $8\frac{1}{2} \times 4$ .

پدمآوت

## PADMÂWAT.

A poem on the lines of *Faydî's* *Nal Daman*, describing the love story of *Ratan Sen* and *Padam*, also known as *Rat Padam*, founded on the older Hindi story of the same title, which was composed in *Bhākā* by *Malik Muhammad Jā'isî* in A.H. 947 = A.D. 1540 for *Shîr Shâh* (see *Garcin de Tassy, Litterature Hindouie*, vol. ii., p. 97), and rendered into Persian verses by *Mullâ 'Abd ush-Shakâr*, also called, according to a colophon of a Bodl. Lib. Copy, No. 1125, *Shaykh Shukr Ullah*, *Mullâ 'Abd ush-Shakâr*, who styled himself *Bazmî*, was the son of *Shaykh Munawwar*. He was born in A.H. 1001 = A.D. 1592 and, according to good evidence, was an inhabitant of *Karaj* or *Karj* in *Gujarât*. But in *Sprenger, Oude Cat.*, p. 376, we find that, after staying for some time at *Shîrâz*, *Bazmî* came out to *Gujarât* during the reign of *Jahāngîr*. In his twenty-seventh year, A.H. 1028 = A.D. 1619, *Bazmî*

composed the Padmāwat, consisting of three thousand and fourteen verses, and dedicated it to the emperor Jahāngir, as appears from the following verses quoted in Sprenger, *Onde Cat.*, *ib.*:—

در سال هزار بیست و هشت  
این سلف خیال منتظم گشت  
شد با سه هزار چارده در  
این درج ز موج طبع من پر

Bazmi died at Agra in A.H. 1073 = A.D. 1662, leaving a *diwān* and the present poem.

For references, see *Rieu*, iii., p. 1036; Sprenger, *Onde Cat.*, p. 376; *Ethé*, *Bodl. Lib. Cat.*, No. 1125; *Ethé*, *Ind. Office Lib. Cat.*, No. 1582.

Beginning of the poem as in *Ethé*, *Ind. Office Lib. Cat.*, *ib.*:—

ای نام تو نقش لوح جانها  
در مانده بوصف او زبانها

The poem has been edited in Lucknow, 1844 and 1865. A Hindūstānī translation of the same by Diyā ud-Dīn 'Ibrat of Delhi, completed by Ġulām 'Alī Mashhādī 'Ishrat, appeared in Lucknow, 1858; and a version in a dialect, half Bhākā and half Hindūstānī, by 'Abd ul-Jalīl Balgrāmī, is mentioned in *Rieu*, *loc. cit.* A Pushtū translation by Ibrāhīm has been noticed in *Z. D. M. G.*, vol. xvi., p. 789.

Other Persian versions are:—(1) by Ḥusayn of Ġaznah, mentioned in *W. Pertsch*, *Berlin Cat.*, p. 911; (2) by Mir 'Askari 'Āqil Khān Rāzi (*d.* A.H. 1108 = A.D. 1696); and (3) by Ḥusām ud-Dīn, who composed the Maguawī styled *حسن و عشق* in A.H. 1071 = A.D. 1660 and dedicated to 'Ālamgir.

This splendid copy, containing a very fine specimen of Indian illustrations, was written only seven years after the author's death, as will appear from the date given in the colophon:—

تمام شد نسخهٔ بد و ماوراء تضيف مولاناى مولا يزمى بتاريخ  
بيست و نهم ماه ربيع الثاني سنة ١٠٨٠ هجرى بقطر اقل خلق  
الله . . .

The first two folios are beautifully illuminated, and the copy is written in a good Nasta'liq.

No. 298.

fol. 144; lines 15; size  $6\frac{1}{2} \times 3\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{1}{4}$ .

مشوي شفاي

### THREE MASNAWĪS BY SHĪFĀ'Ī.

Hakim Sharaf-ud-Din Hasan Shifā'ī, son of Hakim Mullā Isfahānī, was a renowned physician in his day. He flourished during the reign of Shāh 'Abbās the Great (A.H. 1052 = A.D. 1642), to whose court he was attached. He was also for some time in the employ of Mīr Ḡiyāṣ-ud-Din Manṣūr of Shīrāz. Tāqī Auhadt, fol. 390<sup>b</sup>, mentions in his work that he cultivated the society of Shifā'ī for some time and had many literary discussions with him. He praises him (Shifā'ī) highly, and says that he composed poems with him which exceeded more than about one hundred and fifty in number. The number of poems that Shifā'ī composed singly was forty or fifty thousand, out of which he sent twenty thousand and twenty poems to India with three Maṣnawīs. His Maṣnawīs are all the outcome of his natural feelings. He was a past-master in all branches of poetry; though his Maṣnawīs and Qaṣīdahs may not come up to his odes, the style of which has a special beauty of its own, still they are excellent in their own way. He took the lyrics of Bābā Fīḡānī for his model.

He died in the year A.H. 1037, the 15th of Ramaḡlān (A.D. 1628, 9th May).

For notices see Majma'-un-Nafā'is, fol. 193<sup>a</sup>; Sprenger, Oude Lib. Cat., p. 570; Rien, ii., p. 822; Bodl. Lib. Cat., p. 341; Riḡāḡ-ush-Shu'arā, fol. 277<sup>a</sup>; Ātash Kadah, p. 183; Kholāṣat ul-Afkār, fol. 989<sup>b</sup>; Nishtar-i-Ishq, fol. 952; Yad-i-Bayḡlā, fol. 117<sup>b</sup>; Ethé, India Office Cat., No. 1532.

Contents:—

#### I.

fol. 1<sup>a</sup>.

مهر و مصیبت

OR,

"LOVE AND AFFECTION."

Beginning:—

الهی از سر عاشق توای  
دلی ده کاروان عشقباری



This Maṣnawī was composed in A.H. 1021 = A.D. 1621, as would appear from the following chronogram:—

مغن را میکشودم پرده از چهر  
که ناگه رو نمود این نسخه مهر  
نهان فکر باطل کندم از بین  
که هم این نسخه مهر است تاریخ

## II.

fol. 42<sup>b</sup>.

Beginning:—

لمکدان حقیقت  
ای بشهد مغن ملاحظت مای  
بمکدان طرز راه نمای

## III.

fol. 114<sup>b</sup>.

قصه عراقین

A Maṣnawī in imitation of Khāqānī's *Tuḥfat ul-'Irāqayn*. The title of the poem is given on fol. 113<sup>b</sup>.

Beginning:—

ای درد تو نسخه عراقین  
وی زهر تو شکر مذاقین

Written in a good minute Nasta'liq, within gold-coloured borders.  
Not dated, apparently 12th century A.H.

## No. 299.

fol. 116; lines (central col.) 15, (margl. col.) 25;  
size  $9\frac{1}{4} \times 6$ ;  $7\frac{3}{4} \times 4\frac{1}{2}$ .

دیوان شفا'ئی

• Dīwān of Shifā'ī, consisting of Gazals, Qasidas and Rubā'is without any order.

Beginning:—

یا جاعل المیادی یا علة العلل

fol. 113\* (margin). Rubā'is.

Beginning:—

دوزخ نشن مرا جبین میبوسد

اغگر لب آه آتشین میبوسد

زان پیش که صرصر کند آتشبازی

می آید و پیش من زمین میبوسد

Written in a clear Nasta'liq, within gold-ruled borders.  
Not dated, apparently 18th century.

No. 300.

fol. 213; lines 17; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $6 \times 3$ .

The same.

Another copy of Shifā'i's diwān, containing Ġazals and Rubā'is.  
fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

تا عشق رفتم روز ازل بر زبان ما

نازد بصر عشق زبان در دهان ما

fol. 207<sup>b</sup>. Rubā'is.

Beginning:—

هر چند کریم است خدای غفار

Written in a fair Nasta'liq,  
Dated A.H. 1254.

## No. 301.

fol. 53; lines 13-15; size,  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5 \times 3$ .

دیوان محمد صوفی

## DÎWÂN-I-MUḤAMMAD ṢŪFÎ.

The biographers record several poets of the name of محمد صوفی, Muḥammad Ṣūfî, and confound them with one another. The author of the *Ṣaḥuf-i-Ibrâhim*, fol. 498<sup>a</sup>-499<sup>a</sup>, notices not less than six different poets with the name of Muḥammad Ṣūfî, under the letter ص; e.g., صوفی مازندرانی-صوفی شیرازی-صوفی کرمانی-صوفی اردستانی-صوفی آملی and صوفی همدانی. The author of the *Âtash Kadah* mentions one صوفی اصفهانی; while in some *tadkirahs* we also find one صوفی کشمیری. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the *dîwân*, leads us to a reasonable conclusion that there are only two or three poets bearing the name محمد صوفی. The present Muḥammad Ṣūfî, author of this *dîwân*, who is generally confused with others, was originally a native of Mâzandarân, and to this the poet himself refers thus on fol. 11<sup>a</sup>—

مرا نجات ازان گشت است مسکن  
که از مازندرانم یادگار است

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the *Majma'-un-Nafâ'is* wrongly calls this poet a native of Shirâz, and still expresses his inability to decide whether صوفی شیرازی and صوفی کرمانی are different or identical.

We can, however, rely upon the statement of the poet's contemporary biographer, Taqî Anḥadî, who notices only two poets of the name of Muḥammad Ṣūfî, namely, مولانا محمد صوفی استرآبادی and مولانا محمد صوفی مازندرانی, and takes great precaution in distinguishing the one from the other. As this learned biographer places

both the poets under the letter **م**, we come to the conclusion that this Muhammad Šāfi, like the other, adopted the poetical title of **محمد**, Muhammad, and not Šāfi, as wrongly asserted by almost all the biographers. Moreover, in the *diwān* we find the poet always adopting the *takhalluṣ* **محمد**. He was a great traveller and a distinguished follower of Šāfiism. He travelled to India during the reign of the emperor Akbar, and settled in Gujarāt, from where he performed several pilgrimages to Mecca and, according to some, spent his last days in Kashmir. He made a selection of about 50,000 verses (according to some 60,000) from the *diwāns* of the earliest poets in A.H. 1010 = A.D. 1601, to which he gave the title of **بستان**, *Butkhānah* (see *Ethé, Bodl. Lib. Cat.*, No. 366). It was subsequently amplified by ‘Abd-ul-Laṭif ‘Abd Ullah-al-‘Abbāsi in A.H. 1021 = A.D. 1612, who added a preface and biographical notices of the poet and called it **خلاصة احوال الشعراء**. The author of the *Majma‘-un-Nafā‘is* says that the *tadkirah* of Taqī Anḥadī consists of selections from the above work of Muhammad Šāfi. His **ساقی نامه**, *Sāqī Nāmah*, comprising fol. 43<sup>b</sup>-53<sup>a</sup> of this copy, which he composed in A.H. 1000 = A.D. 1601 is very popular. Taqī Anḥadī states that while he was composing his well-known *tadkirah*, between A.H. 1022-1024 = A.D. 1613-1615, Muhammad Šāfi was residing at Gujarāt, where he (Anḥadī) repeatedly visited the poet. Here Muhammad Šāfi made friendship with the celebrated Mullā Nazīrī of Nishāpūr, with whom he very often held poetical discourses. An unpleasantness, however, arose between the two and Muhammad Šāfi broke off relations with Nazīrī, and did not even visit Nazīrī in his last illness; he, however, joined his funeral procession, which took place in A.H. 1022 = A.D. 1613. Besides being well known for his *Butkhānah* and the *Sāqī Nāmah*, Muhammad Šāfi enjoys a fairly wide reputation as a good *Rubā‘i* writer.

We do not find any reliable date of the poet's demise. In Bland, *Journal Roy. As. Soc., Lond.*, ix., p. 165, we are told that he was still living in Gujarāt in A.H. 1038 = A.D. 1628; while the authors of the *Nishat-i-Ishq*, *Makhzan-ul-Qarā‘ib*, and a few others, give us to understand that while Jahāngir summoned the poet from Kashmir, he died at Sirhind on his way to the imperial court in A.H. 1035 = A.D. 1625, and they give the following chronogram in support:—

میرداده یکی شد یحیی محمد صوفی

This date of the poet's death is also given in the *Riyāḍ-ush-Shu‘arā*.

Notices on the poet's life will be found in Taqī Anḥadī, fol. 701<sup>b</sup>; *Haft Iqlim*, fol. 309<sup>b</sup>; *Mir‘āt-ul-‘Ālam*, fol. 440<sup>b</sup>; *Riyāḍ-ush-Shu‘arā*,



fol. 384<sup>b</sup>; Tadkirah-i-Tāhir Nasrābādī, fol. 183<sup>a</sup>; Ātash Kadah, p. 243; Yad-i-Baylā, fol. 269<sup>a</sup>; Majma'-un-Nafā'is, vol. i., fol. 274<sup>b</sup>; Makhzan-ul-Garā'ib, fol. 811; Nishtar-i-Ishq, fol. 1579; Suluf-i-Ibrāhīm, fol. 498<sup>b</sup>.

See also Ethé, Bodl. Lib. Cat., No. 366; Sprenger, Oude Cat., pp. 33, 88, 386 and 499; Bland, Journ. Roy. As. Soc., Lond., ix., p. 165; Blochmann's Ā'in-i-Akbarī, vol. i., p. 590.

Contents of the diwān :—

fol. 1<sup>a</sup>. Qasīdahs without any alphabetical order.  
Beginning as in Sprenger, Oude Cat., p. 499 :—

آه ازین آسمان آفتابار  
داد ازین روزگار مردم خوار

fol. 13<sup>a</sup>. Gāzals, arranged in alphabetical order.  
Beginning :—

هوس در سر شود آتش مرا اندر دل مشیها  
نش در مینه چون ضحیر شود هنگام یاریها

The initial Gāzal quoted in Sprenger, p. 500, is the second in this copy.

fol. 34<sup>b</sup>. Rubā'is.

Beginning :—

روزی که نصیب دیدم آن مست آلیا  
افتاده دل شکسته از دست آلیا  
جائی افکند دست عشقم آلیا  
کافتاده فلک بقاله راهست آلیا

fol. 43<sup>b</sup>. The famous ماسی نامه, Sâqi Nâmah.

\* Beginning as in Sprenger, Oude Cat., p. 386 :—

الا ای دل مانده از کار و بار  
به مستی و دیوانگی سر برار

According to the following concluding verse the poet composed the Sâqi Nâmah in A.H. 1000 = A.D. 1572 :—

که نظم این گوهر آبدار (sic)  
ز تاریخ هجرت شد سستی هزار

Written in a fair Nasta'liq, within gold and coloured-ruled borders.  
Not dated, apparently 18th century.

## No. 302.

fol. 191; lines 14; size  $8\frac{3}{4} \times 5$ ;  $6 \times 3$ .

## فلک البروج

## FALAK-UL-BURÛJ.

A poem in imitation of Nizâmî's Haft Paykar, in the same metre and subject.

By Rûh-ul-Amin.

Beginning with a preface:—

بروج معلنه اني عشر كه بر هشت اين نيلين حصار ازو يكي هزار  
کردیده آن

Rûh-ul-Amin was the poetical title of Mir Muhammad Amin of Shahristân in Ispahân, میر محمد امین شهرستانی المخلص به روح الامین. His elder brother, Mir Jalâl-ud-Din Husayn, who was succeeded by his cousin Mirzâ Ra'î (*d.* A.H. 1026 = A.D. 1616), held a very influential position under Shâh 'Abbâs I. Muhammad Amin came to the Deccan in A.H. 1013 or in A.H. 1010 = A.D. 1601 (see Rien, p. 675), and entered the service of Muhammad Quli Qutb Shâh of Golconda (A.H. 988-1020 = A.D. 1580-1611). He gained the highest favour of the king, and was very soon honoured with the title of Mir Jumrah. Amin, however, left the court, in a little distress, during the time of Sultân Muhammad Qutb Shâh (A.H. 1020-1088) and went to seek favour in the court of 'Adil Shâh of Bijâpûr, but being disappointed he left India and entered the court of Shâh 'Abbâs. Having failed to gain any high position under Shâh 'Abbâs, Amin sent a petition to Jahângir praying for his admission in the emperor's court. On receiving the emperor's order Amin fled from the court of Shâh 'Abbâs, and entered the Moghal emperor's service in A.H. 1027 = A.D. 1617. He held several high positions under this emperor, and continued to enjoy still more favours from Shâh Jahân, till he fell a victim on the 10th of Rabi' II., A.H. 1047.

= A.D. 1637. See *Ma'âşir-ul-Umarâ*, vol. ii., p. 300. See also *Şuhuf-i-Ibrâhîm*, fol. 345<sup>b</sup>; *Rieu*, ii., p. 675.

In the preface the poet, after praising God, deals in length with the praise of his patron Sultân Muḥammad Qulî Quṭb Shâh, for whom he wrote the present poem. On fol. 4<sup>b</sup> the title of the work is given thus *این کتاب مستطاب بثلک البروج موموم گشت*. Another title *آسمان هشتم* appears in the epilogue, fol. 182<sup>b</sup>:—

شد چو این کاخ سر بلند تمام  
کردمش آسمان هشتم نام

This is the fourth poem of the poet's intended *Khamsah*. The first three being:—(1) On the loves of Parwîz; (2) a poem entitled *Maṭmah*; and (3) the *Laylâ Majnûn*. See *Rieu*, pp. 675 and 676, where a copy of the poet's *Laylâ Majnûn*, and the present poem (the fourth poem of the *Khamsah*) under the title *آسمان هشتم*, and also a copy of his *diwân* entitled *گلستان ناز*, are mentioned.

The date of composition, A.H. 1021 = A.D. 1612, is given on fol. 190<sup>b</sup>.

گشت يك بست چون فزون بهزار  
شد مكمل چو چرخ این گلزار

*Cf.* the line quoted in *Rieu*, *loc. cit.*, bearing the same date but in a different reading.

On fol. 187<sup>b</sup> the poet says that while composing this poem he suddenly lost his patron Sultân Muḥammad Qulî Quṭb Shâh, and that he then dedicated it to Sultân Muḥammad Quṭb Shâh, the successor of Muḥammad Qulî Quṭb Shâh.

Contents:—

- fol. 1<sup>a</sup>–10<sup>a</sup>. Preface.
- fol. 10<sup>b</sup>–11<sup>a</sup>. Blank.
- fol. 11<sup>b</sup>–83<sup>b</sup>. Introduction.

Beginning:—

ای روان افروین کردون ساز  
وی غنی از شریک و از الباز

After praising God and the prophet, the poet lavishes numerous panegyrics on Sultân Muḥammad Qulî Quṭb Shâh. The last part of the introduction deals with some valuable admonitions which the poet addresses to his son.

Beginning of the story on fol. 83<sup>b</sup> :—

بزم آرای این فساله خوش  
خود شادی نهاد در آتش

fol. 182<sup>a</sup>–191. خاتمه, or the epilogue.

Beginning :—

شد مسخر مرا چو ملک سخن  
کرد اقبال روی خویش بمن

Written in a clear Nasta'liq, within gold and coloured borders, with an ordinary frontispiece in the beginning.

Not dated, apparently 17th century.

### No. 303.

fol. 310; lines 19; size  $10\frac{1}{2} \times 5$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان اسیر

### DÎWÂN-I-ASÎR.

Mirzâ Jalâl Asîr, son of Mirzâ Mu'min, of Isfahân, میرزا جلال اسیر, belonged to a noble Sayyid family of the *al-Asfahânî*. The author of the *Shuhuf-i-Ibrâhîm* gives us to understand that during the reign of *Shâh Sâfi* (A.H. 1038–1052 = A.D. 1628–1642) the poet was put to prison for some time, and that he therefore adopted the poetical title of *امیر* (prisoner); but this seems to be erroneous, since we know that Asîr as a poet enjoyed the warm favours from *Shâh 'Abbâs I.* (A.H. 996–1038 = A.D. 1587–1628), who gave him one of his daughters in marriage. The authors of the *Majma'-un-Nafâ'is*, *Nightar-i-Ishq*, and a few others, assert that Asîr was a pupil of Mirzâ Faṣṣḥ of Herat (see No. 305). Asîr was in the habit of drinking, and died young from his excesses. Some biographers pass disparaging remarks on the style and sense of Asîr's poems, and the author of the *Riyâḍ-ush-Shu'arâ*, in the course of his notice of the life of Mir Najât of Isfahân, bitterly condemns the low tone and the vulgar jokes in Asîr's poems as well as in those of Zulâlî and *Shankat* of Bukhârâ.



The author of the *Hamishah Bahâr*, however, attempts to excuse and defend Asir by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asir never came to India, but, according to the author of the said *Hamishah Bahâr*, it would appear that (برادر رضاعي) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asir's death.

The authors of the *Hamishah Bahâr* (*Oude Cat.*, p. 117) and the *Mir'ât-ul-Âlam* fix the poet's death in A.H. 1040 = A.D. 1630; but this is inconsistent with the fact that some chronograms on the events of A.H. 1044 and 1045 (A.D. 1634 and 1635) are found in the poet's diwân (see foll. 297<sup>b</sup>, 298<sup>a</sup> and 298<sup>b</sup>).

The author of the *Shuhuf-i-Ibrâhim* stands alone in asserting that Asir died in A.H. 1069 = A.D. 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asir was only a boy of nine years old at the time of *Shâh 'Abbâs's* death in A.H. 1038 = A.D. 1628, who, as we know for certain, was an intimate friend of Asir and married one of his daughters to the poet. We, therefore, accept the date A.H. 1049 = A.D. 1639 of the poet's death given by *Sirâj* (*Oude Cat.*, p. 149) and by the authors of the *Khulâsat-ul-Afkâr* and *Natâ'ij-ul-Afkâr*.

For notices on the poet's life and his work see: *Tadkirah-i-Tâhir Naṣrâbâdi*, fol. 54<sup>b</sup>; *Majma'-nu-Nadâ'is*, vol. i., fol. 18<sup>b</sup>; *Mir'ât-ul-Âlam*, fol. 436<sup>a</sup>; *Yad-i-Baydâ*, fol. 18<sup>a</sup>; *Hamishah Bahâr*, fol. 3<sup>b</sup>; *Tadkirah-i-Husaynî*, fol. 29<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 20<sup>a</sup>; *Riyâd-us-Shu'arâ*, fol. 39<sup>a</sup>; *Makhzan-ul-Gharâ'ib*, fol. 68<sup>a</sup>; *Natâ'ij-ul-Afkâr*; *Mir'ât-ul-Khayâl*, p. 106; *Âtash Kadah*, p. 229; *Nishtar-i-Ishq*, fol. 65<sup>a</sup>.

See also Sprenger, *Oude Cat.*, pp. 149, 342 and 343; *Rieu*, ii., p. 681; *Ethâ*, *Bodl. Lib. Cat.*, Nos. 1096-1100; *Ethâ*, *India Office Lib. Cat.*, Nos. 1541-1551, etc.

#### Contents of the diwân:—

fol. 1<sup>a</sup>. Qasîdahs in praise of the Imâms, *Shâh Ṣafî*, and others, without any alphabetical order.

Beginning:—

ای دالہ تسبیح خیالت دل دانا  
سر حلقہ مستان رغبت دیدہ بینا

fol. 45<sup>a</sup>. *Qit'ahs*.

Beginning:—

غسروا لکته ز من بشنو  
تا تو باشی ز علم برخوردار

fol. 46\*. Tarkīb-banda.

Beginning:—

خاک راه تو نو بهار چمن  
نقش پای تو یادگار چمن

fol. 49\*. Maḡnawīs.

Beginning of the first as in Ethé, India Office Lib. Cat., No. 1541:—

بود شبی در صف ارباب هوش  
کوش دلم روزه کشای سروس

The Maḡnawīs are followed by three Tarkīb-banda.

fol. 56\*. Ġazale in alphabetical order.

Beginning:—

ای گلشن از بهار خیال تو سینها  
برگ گل از طراوت رویت مشینها

fol. 301\*. Mukhammasât.

Beginning:—

گر پسندند بیان دیدۀ عیرانی را  
ورز آئینه کشاید گلستانی را  
بی محبت چه کنم قالب بیجانی را  
ساز آباد غدایا دل ویرانی را  
یا مده مهر بتان هیچ مسلمانی را

This *Khamsah* is on a Ġazal of Khwajah Aṣafi, the son of Muḡmūd-Dīn Nīmat Ullāh, who was the Wazīr of Sulṭān Abū Sa'īd. Aṣafi was a pupil of the celebrated Jāmī and a friend of Mīr 'Alī Shīr. He died in A.H. 923 = A.D. 1517. A copy of his diwān is noticed in Ethé, Bodl. Lib. Cat., No. 990.

fol. 303\*. Rubā'īs.

Beginning:—

غم کرده ریاض جان مه و سال مرا  
آئینه ندارد دل خوشحال مرا  
صیاد ز بسکه دوستم میدارد  
بسته امست در آغوش نقش بال مرا

The last Rubā'i runs thus:—

خورشید کله گوشت دستار کسی  
گلشن چمن سایه دیوار کسی  
دل سوخته گرمی بازار کسی  
آئینه در خانه دیوار کسی

There are altogether ninety-three Rubā'is in this copy.

Scribe *عالم محمد جلالوری*.

In the colophon we are told that the transcription was completed at Lahore on Friday, a.h. 1047, during the reign of 'Alamgir; but we know for certain that no 'Alamgir ruled in India in the year 1047.

fol. 1<sup>b</sup>, 10<sup>b</sup>, 223<sup>a</sup>–238<sup>b</sup> and 309<sup>a</sup>–310<sup>a</sup> are supplied in a later hand.

Written in a fair Nasta'liq, within coloured borders.

### No. 304.

fol. 388; lines 15; size 9 × 5; 7½ × 3½.

The same.

Another copy of Asir's diwān.

fol. 1<sup>a</sup>. Ġazals partially arranged in alphabetical order.

Beginning as in the preceding copy:—

ای گلشن از بهار خیال تو سینها الخ

The Ġazals and the Qasidāhs are intermixed in this copy.

fol. 289<sup>a</sup>. Tarkīb-bands.

Beginning as in the preceding copy:—

خاک راه تو لوبهار چمن الخ

fol. 297<sup>b</sup>. Qit'āhs.

Beginning:—

جوهر تیغ فتح شاه صفی الخ

The Qit'āhs are followed by a few Qasidāhs and Ġazals.  
fol. 305<sup>b</sup>. Maṣnawīs.

Beginning:—

مرشد جم مرگه غشوان پناه  
غسرو دریا دل خلد انعباد

fol. 316\*. Tarji'bands, not found in the preceding copy.

Beginning:—

پیمانه گل است و شیشه بلبل  
ساقیست چمن چمن تغافل

The burden runs thus:—

داد از تو و از مروت تو  
دیوانه شدم برخاست تو

The Tarji'bands are followed by a Qit'ah, after which run some Gazals ending in the letters م to ی.

On fol. 318\* we find the following note:—

بتاریخ روز پنجشنبه نوزدهم شهر شوال ۱۰۹۸  
منه در دارالصفه  
شاعیهان آباد مسوده نموده شد

fol. 385\*. Rubā'is.

Beginning as above:—

غم کرده ریاض جان مه وصال مرا الخ

This copy contains thirty-eight Rubā'is in all.

The colophon says that this copy was transcribed on the 12th Muḥarram, A.H. 1099, at Shāhjahānābād.

Scribe محمد ربیع مشهدی.

Written in ordinary Nasta'liq, within gold and coloured borders, with a faded frontispiece.



## No. 305.

fol. 121; lines 17; size  $9\frac{1}{2} \times 4\frac{1}{2}$ ;  $7 \times 3$ .

## دیوان فصیحی

## DÎWÂN-I-FAȘÎHÎ.

Mirzâ Fașîhî, مرزا فصیحی هروی, was a native of Herat; but, as he was descended from the celebrated devotee Khwâjah Abû Ismâ'îl 'Ald Ullah Anșâri al-Harawî, غواجه ابو اسمعیل عبد الله الهاروی (who was born in A.H. 396 = A.D. 1005 and died A.H. 481 = A.D. 1088, and is the author of several well-known works, e.g., *Manâzil-us-Sâ'irîn*, منازل السائرین, *Tabaqât-us-Sûfiyah*, طبقات الصوفیه, *Zâd-ul-Ârifîn*, زاد العارفين, etc.) he is also known as Fașîhî Anșâri, فصیحی الهاروی. He was a contemporary of the distinguished poet Hakîm Sharaf-ud-Dîn Hasan Shifâ'î of Isfahân, who was the chief physician of Shâh 'Abbâs the Great, and who died on the 5th of Ramađân, A.H. 1037 = 9th May, A.D. 1628. The poets Nâzîm Harawî, d. A.H. 1081 = A.D. 1670 (who was the favourite court poet of 'Abbâs Qulî Khân Shâmlû, the Beglerbeg of Herat, and composed a *Yâsuf Zalikha*, یوسف و زلیخا, in imitation of Firdausi in A.H. 1072 = A.D. 1661), Mirzâ Jalâl Asîr, d. A.H. 1040 = A.D. 1630 (a drunkard and a great friend of Shâh 'Abbâs), and Darwish Wâlih (see below) were the pupils of Mirzâ Fașîhî. Anjî Națanzî, Malik Mashriqî, and Fașîhî were the favourite companions of Mir Hasan Beg Shâmlû, governor of Khurâsân, who succeeded to the post of his father Husayn Khân, A.H. 1027 = A.D. 1617, and died in A.H. 1050 = A.D. 1640, towards the end of Shâh Sufî's reign (A.H. 1038-1052 = A.D. 1628-1642).

This Hasan Shâmlû, an ardent admirer of poetry, was himself a poet, and has left, according to Tâhir Nașrâbâdî and the author of the 'Âlam Ârâ, a diwân of about three thousand lines. While enjoying the learned society of Hasan Beg, Fașîhî generally held poetical discourses with Hakîm Shifâ'î, which at last ended in a quarrel between these two poets. Ârzû, in his *Majma'un-Nafû'is*, states that Fașîhî had great longings to visit India and made several attempts to come to the court of the then Mughal emperor, but Hasan Beg Shâmlû, who considered Fașîhî's company a source of literary pleasure, seriously objected

to such a separation, and that the poet, thus disappointed, sent at last a copy of his diwān to Âgrah. Mirzā Iskandar Beg, in his 'Alam Ârā, says that in A.H. 1041 = A.D. 1621 Shāh 'Abbās the Great (while in Herat), on hearing the wide reputation of Faṣḥī, summoned the poet to his court and enlisted him among the court poets. This king, a great patron of learning, entertained high regard for Faṣḥī and rewarded him in various ways. The author of the *Âtash Kadah* remarks that Faṣḥī, besides being a poet of great celebrity, was a good calligrapher particularly well-versed in writing the *Shikastah* hand. Tāhir Naṣrābādī says that Faṣḥī has left about six thousand verses. According to Sirāj (*Oude Cat.*, p. 151) Faṣḥī died in A.H. 1046 = A.D. 1636; but the chronogram,

بگو فصیحی آزادہ سوی چہ شد

composed by Faṣḥī's pupil Wālih, found in his diwān, fol. 67\* (noticed somewhere below), expresses the date of the poet's death in A.H. 1049 = A.D. 1639, and this date of course is more reliable.

For notices on his life see: 'Ālam Ârā-i-'Abbāsi, fol. 321<sup>b</sup>; Tāhir Naṣrābādī's *tadkirah*, fol. 143<sup>b</sup>; *Majma'at-un-Nafā'is*, vol. ii, fol. 357<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 146<sup>b</sup>; *Âtash Kadah*, p. 204; *Makhlūzat-ul-Garā'ib*, fol. 625; *Yad-i-Baydā*, fol. 175<sup>b</sup>; *Nishāt-i-'Ishq*, fol. 1328, etc.

See also Sprenger, *Oude Cat.*, pp. 91, 113, 127, 151.

Copies of his diwān are noticed in Sprenger, *Oude Cat.*, p. 390, and Ethé, *India Office Lib. Cat.*, No. 1537.

The following note on a fly-leaf at the beginning of the copy No. 306, says that the diwān of Faṣḥī has been printed in Muḡaffarpūr (*Chashmah-i-Nār Press*)—

دیوان فصیحی بمطبع چشمہ نور مقام مظفرپور طبع شد

Contents of the diwān :—

fol. 1<sup>b</sup>. Qasidaha.

Beginning as in Ethé, *India Office Lib. Cat.*, No. 1537 :—

همین کہ صبا بر فکند پرده ز رخسار یار  
وز دل شب جلوه کرد صبح پسین آشکار

fol. 34<sup>b</sup>. Tarkīb-bands.

Beginning as in Ethé, *Ind. Office Lib. Cat.* :—

هر چند کہ من شعلهٔ افسردہ خیارم  
در غرم غم خود سوخته از باد بهارم

fol. 49<sup>b</sup>. Tarjībānds.

Beginning:—

ساقیا می ده که در جوشست خون نو بهار  
تا بخون خویشتن سوزیم یکدم شعله وار

The burden runs thus:—

زیب اورنگ خراسان خان عالیشان حسین  
ای بنامت زنده نام میرزا سلطان حسین

fol. 51<sup>b</sup>. Qit'ās.

Beginning:—

دی نو بهار صبح درون آمد از درم  
بستم شگفته روی تر از صبح نو بهار

fol. 66<sup>a</sup>. Gāzals arranged in alphabetical order.

Beginning:—

بودیم باز بر سر نظاره دیده را  
کردیم رام دیده نگاه رمیده را

fol. 108<sup>b</sup>. Rubā'is.

Beginning:—

هرگز لبم آشنای یارب نشود  
کز لومیدی جهان لبالب نشود  
هرگز نکشم از سر حسرت آهی  
کز سوز دلم زمانه در لب نشود

The last Rubā'i runs thus:—

ای غم که مسافر جهان پیمانی  
ای تازد بهار چمن رعنائی  
گر حال فصیحی ز تو پرسند بگوی  
در صحبت خلق مرو از تنهائی

There are altogether one hundred and sixty Rubā'is in this copy.  
Written in a good Nasta'liq.  
Not dated, apparently 18th century.

## No. 306.

fol. 15; lines (central column) 14; (marginal column) 32;  
size  $9\frac{1}{2} \times 7\frac{1}{2}$ ;  $5\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

A smaller copy of Faḡhī's diwān containing only Ġazals, in alphabetical order, and a few Rubā'is.

fol. 1<sup>b</sup>. Ġazals.

Beginning:—

خدایا روزی مطلب پرستان ماز جنت را  
که دوزخ جنت است آتش پرستان مصیبت را

For the different readings of this verse see: Sprenger, *Oude Cat.*, p. 390, and Ethé, *India Office Lib. Cat.*, No. 1537.

fol. 14<sup>b</sup>. Rubā'is.

Beginning (on the margin):—

هرگز چشم بروی او را نشود  
کز موج نگاه دیده دریا نشود  
همچون مژده زیاده در دیده خلد  
کز لیم نگه صرف تماشا نشود

The following well-known Rubā'i of the poet runs thus on the margin of fol. 15<sup>b</sup>:—

ای روی ترا ترجمه در دین مصحف  
وز غال و خطب یافته تزئین مصحف  
یک نقطه سهو در حمد روی تو نیست  
گویا بخط مصنف است این مصحف



The MS. ends with the following Rubâ'i:—

راه در دوست آشکارا مہار  
 نا مصرم پا بود درین رہ رفتار  
 یا پای چنان نہ کہ نماید لقصی  
 یا نقش قدم یا قدم خود بردار

This copy contains nineteen Rubâ'is in all.

Written in a fair Nasta'liq.

Dated Shabân, A.H. 1148.

fol. 1<sup>b</sup> bears the signature of Sir Gore Ouseley.

#### No. 307.

fol. 30; lines 13; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

The same.

Another copy of Faṣīḥ's diwān identically agreeing with the preceding copy.

Written in ordinary Nasta'liq.

Dated 22nd Ṣafar, 1276.

Scribe وحید الدین بن احمد

#### No. 308.

fol. 530; lines (centre col.) 17; (margl. col.) 28;  
 size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

کلیات قدسی

#### KULLIYÂT-I-QUDSÎ.

Hâjī Muḥammad Jân (and not Muḥammad Khân as found in Ethé, Bodl. Lib. Cat., col. 365, No. 2067) Qudṣî, حاجی محمد جان قدسی, المشہدی, was born at Mashhad. He took the poetical title Qudṣî

from the holy shrine of his native place, Mashhad. In his youth he performed a pilgrimage to Mecca and then came to India, according to the author of the *Yad-i-Bayāḥ*, in A.H. 1041 = A.D. 1631, where he found a very benevolent patron in 'Abd Ullah Khān Firāz Jang, who came to India towards the end of Akbar's reign, was raised to the rank of 6000 by Jahāngir, and died in Shāh Jahān's reign, A.H. 1054 = A.D. 1644. 'Abd Ullah Khān, as a token of appreciation of the poet's meritorious attainments, handsomely rewarded him and afterwards introduced him to the court of Shāh Jahān, according to the author of the *Khazānah-i-Āmirah*, in Rabi' II., A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsi, and liberally rewarded him on various occasions. The author of the *Khazānah-i-Āmirah* narrates that in A.H. 1042 = A.D. 1632 Qudsi, when he first interviewed Shāh Jahān, addressed a Qasidah to the emperor and received a handsome reward, and that on the 16th of Shawwāl, A.H. 1045 = A.D. 1635, the poet was again rewarded for a poem composed on the occasion of جشن نوروز, and that in the middle of Rabi' I., A.H. 1044 = A.D. 1639, he received one hundred *muhars* for a single verse in praise of the emperor, and that, in the beginning of A.H. 1054 = A.D. 1644, when the poet composed a Qasidah on the occasion of the king's daughter Jahānārā's escape from a burning fire he was handsomely rewarded with gold and a *Khilat*.

Qudsi enjoyed a reputation in no way inferior to that of his contemporary Ṭalib-i-Kalim, who entered the court of Shāh Jahān only a short time before Qudsi, and was honoured by the emperor with the title of ملك الشعراء. The fact that Qudsi and Kalim, both enjoying almost equal reputation, lived at the same time in the court of Shāh Jahān has led several biographers, e.g., the authors of the *Riyāḍ-nash-Shau'arā*, *Majma'-an-Nafa'is*, *Nishtar-i-Ishq*, etc., who are followed by Dr. Ethé in his *Bodl. Lib. Cat.*, No. 1102, to come to a false conclusion that Qudsi received the above title of ملك الشعراء from Shāh Jahān. Muhammad Sālih, in his well-known work *Amal-i-Sālih* (vol. ii., fol. 738\*), which he completed in A.H. 1070 = A.D. 1659, distinctly tells us that although Qudsi was entitled to rise to the dignity of ملك الشعراء, he was forestalled by Ṭalib-i-Kalim, who was honoured with the above title before Qudsi's arrival, and maintained it without any change till the last:—

ابر طالب متخلص به کلیم . . . چون گفتارش هوش فریب  
و دلاویز طبعش معنی رس و فیض آمیز بود بظاہر ملک الشعراء  
امتیاز یافت — اگرچه استحقاق این منصب جلیل القدر حاجی  
مصدق جان قدسی داشت اما ازین رو که پیش از رسیدن حاجی

او باین خطاب سرغرازی یافته بود تا دم آخر برو بصال ماند و  
تغیری بدان راه نیافت

Tāhīr Naṣrābādī commits a further chronological error in asserting that both Ṭālib-i-Āmulī (d. A.H. 1035 = A.D. 1625) and Qudsi lived at the same time in the court of Shāh Jahān, and that Qudsi occupied a higher position than Ṭālib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsi entered the court of Shāh Jahān several years after the death of Ṭālib-i-Āmulī.

The statement of the author of the *Makhzan-ul-Garāīb* that Qudsi was a pupil of Ṭālib-i-Kalīm is not supported by any other biographer and seems to be quite unfounded. Qudsi is admitted on all hands to be specially skilful in Qaṣīdahs and Maṣnawīs. According to best authorities he died in A.H. 1056 = A.D. 1646, either in Lahore, as is mentioned by the author of the *Khazānah-i-Āmirāh*, or in Kashmīr, where, according to some, the poet spent the last days of his life.

Ṭāhīr Naṣrābādī states that Qudsi left two sons, and that his remains were transferred to Mashhad.

The author of the *Khulāṣat-ul-Afkār*, however, gives the date of the poet's death in A.H. 1055 = A.D. 1645; but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsi:—

دور از آن بلبل قدسی چمن زندان شد

Dr. Ethé, in his *India Office Lib. Cat.*, No. 1552, under a serious misconception, accuses the author of the *Mir'āt-ul-Khayāl* of having given the date of Qudsi's death after A.H. 1060 = A.D. 1658. The learned doctor has failed to see that the date A.H. 1060 is meant for the death of Shāh Jahān and not for that of Qudsi, which is said in a few lines to have taken place in A.H. 1055 = A.D. 1645:—

... و ب خطاب ملک الشعرائی که مهین پایه صاحب سخنان  
است سر اغرازی یافت و در مدحت برای سرآمد مشغوران عهد  
گفته فی شهر سنه الف و خمس و خمسين بمقر اصلی مستانس  
گردید الخ

As regards the date of Shāh Jahān's death the author refers thus:—

اکثری از ثقات برانند که در تیموریه هیچ پادشاهی جامع این  
همه صفات مستحسن بظهور نیامده سی و یکسال و چند ماه بعین



کامرانی گذرالیده فی مشهور سنه الف و تسع و ستین در قلعه  
اکبر آباد چنانچه مشهور است منزوی گردید و پس از چند سال  
بدارالصلد التتال فرمود الت

For notices on Qudsi's life and works see: Tāhīr Naṣrābādī, fol. 129<sup>a</sup>; Majma'-un-Nafā'is, vol. ii., fol. 387<sup>a</sup>; Natā'ij-ul-Afkār, p. 345; Mir'āt-i-Āstāb Numā; Khulāṣat-ul-Afkār, fol. 147<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 334<sup>b</sup>; Makhzan-ul-Garā'ib, fol. 678; Āṭagh Kadah, p. 131; Yad-i-Bayḡā, fol. 186<sup>a</sup>; Khazānah-i-Āmirah, fol. 285<sup>b</sup>; Mir'āt-ul-Khayāl, p. 135; Nishtar-i-'Ishq, fol. 120, etc.

See also Rien, ii., p. 684, and iii., p. 1001; W. Pertsch, Berlin Cat., pp. 917 and 918; Sprenger, Oude Cat., pp. 90, 128, 151 and 536; Ethé, Bodl. Lib. Cat., Nos. 1102-1111; Ethé, India Office Lib. Cat., Nos. 1552-1557, etc., etc.

#### Contents :—

The prose preface by Jalāl-ud-Dīn Muḥammad Tabatabā'i of Isfahān (who came to India in A.H. 1044 = A.D. 1634 and became a court chronicler of Shāh Jahān) finished in Āgrah the 11th of Rabī' I., A.H. 1048 = July 23, A.D. 1638, and noticed in Ethé, India Office Lib. Cat., No. 1552, is not found in any copy of Qudsi's works in this library.

#### L

fol. 1<sup>b</sup>. Zafar Nāmah-i-Shāh Jahānī, ظفر نامه شاهجهانی, also called Zafar Nāmah-i-Shāh Jahān Padishāh, ظفر نامه شاهجهان پادشاه, a Maṣnawī relating to the exploits of Shāh Jahān.

Beginning :—

بصد خدائی زبانم کشود  
که شد منصرف در وجودش وجود

According to the authors of the Riyāḍ-ush-Shu'arā, Makhzan-ul-Garā'ib, Khulāṣat-ul-Afkār and others, Qudsi left this Maṣnawī incomplete and it was subsequently finished by Ṭālib-i-Kalīm, but see Rien, ii., p. 686. It is divided under the following headings :—

fol. 6<sup>a</sup>.

تولد شاهجهان

fol. 7<sup>a</sup>.

حلیه شاهجهان



fol. 3<sup>a</sup>

نسب نامه شاهجهان

fol. 23<sup>a</sup>.

مکتب نشستن شاهجهان

fol. 24<sup>a</sup>.

شیر کشتن شاهجهان

fol. 27<sup>a</sup>.

مرخص شدن شاهجهان بچنگ رانا

fol. 33<sup>a</sup>.

تولد بیگم صاحب ; تولد دارا شکوه

fol. 33<sup>b</sup>.تولد شاه شجاع ; فرستادن جهانگیر شاهجهانرا بهم  
دکنfol. 38<sup>a</sup>.

رفتن شاهجهان بر سر گجرات

fol. 40<sup>a</sup>.

فتح کالکوه

fol. 42<sup>a</sup>.

تولد اورنگ زیب

fol. 42<sup>b</sup>.

توبه کردن شاهجهان از شراب

fol. 44<sup>a</sup>.

متوجه شدن شاهجهان بجانب دکن

fol. 46<sup>a</sup>.

چنگ داراب با یاقوت خان دکنی

fol. 47<sup>a</sup>.

فتح کاندیس و برار

fol. 54<sup>a</sup>.

تولد مراد بخش

fol. 55<sup>a</sup>.

وفات جهانگیر

fol. 58<sup>b</sup>.

گفته شدن شاهزادها

fol. 59<sup>a</sup>.

جلوس شاهجهان بر تخت سلطنت

fol. 63<sup>b</sup>.

آمدن پادشاه توران بر سر کابل

fol. 72<sup>a</sup>.

ایلچی فرستادن بجانب ایران

fol. 75<sup>b</sup>.

فتح قلعه قندهارک

fol. 77<sup>a</sup>.

مردن ممتاز محل

fol. 78<sup>b</sup>.

تعریف مقبره ممتاز محل

fol. 79<sup>a</sup>.

فرستادن آصفهانرا بتسخیر دکن

fol. 80<sup>a</sup>.

فتح بندر هوگلی

fol. 82<sup>a</sup>.

دامادی دارا شکوه و سلطان شجاع

fol. 85<sup>b</sup>.

رضعت صفدر خان بایران و ثقل نامه که پشاه  
صفي نوشته

fol. 88<sup>a</sup>.

جنگ اورنگ زیب با فیل

fol. 95<sup>a</sup>.

گرفتن قلعه دولت آباد

fol. 104<sup>a</sup>.

فرستادن سلطان شجاع را بدکن

fol. 104<sup>b</sup>.

آغاز داستان سال یازدهم

(Beginning as in Rien, ii., p. 685<sup>a</sup>, Art. viii., Ethé,  
Bodl. Lib. Cat., No. 1106, and Ethé, India Office  
Lib. Cat., No. 1553, Art. 2.)

fol. 105<sup>b</sup>.

فتح آشام برداری اسلام خان

fol. 110<sup>a</sup>.

تعریف باغ سرهند

fol. 111<sup>a</sup>.

رفتن پادشاه بسیر کشمیر

fol. 113<sup>a</sup>.

باخی شدن چهار سنگه بندیده

fol. 117<sup>a</sup>.

تتمه جنگ چهار سنگه بندیده

fol. 120<sup>a</sup>.

توجه رایات تصرف آیات بجانب دکن و پیشکش  
فرستادن عادل شاه و قطب شاه

fol. 122<sup>b</sup>.

مراجعت پادشاه از دکن بسوی اکبر آباد

fol. 125<sup>b</sup>.

نامه پادشاه بعلیمردانخان

This section ends on fol. 127<sup>a</sup> with the following line:—

کتابی که باشد چنین جلد آن  
بود در غور ذکر شاه جهان

fol. 127<sup>b</sup>–128<sup>a</sup> blank.

## II.

Another *Maṣnawī* in a different metre. This section contains poems in praise of *Shāh Jahān*, gardens of *Kashmir* and some edifices of *Shāh Jahān's* time.

fol. 128<sup>b</sup>. Beginning of the first poem as in Ethé, Bodl. Lib. Cat., No. 1104, and Ethé, India Office Lib. Cat., No. 1552, Art. 4:—

بنام پادشاه پادشاهان  
 سرافرازی ده صاحب کلاهان  
 خداوندی که زیب کن فکان داد  
 جهان را زیست از شاه جهان داد

This poem, without any title here, is evidently in praise of *Shāh Jahān* and not in praise of *Kashmīr* (تعریف کشمیر دلهدیر), as wrongly designated in the aforesaid two catalogues by Dr. Ethé. The second, on fol. 129<sup>a</sup>, is *مناجات*; and the third, fol. 130<sup>a</sup>, is in praise of *Kashmīr*, and begins thus:—

خوشا کشمیر و خاک پاک کشمیر  
 که سر بر زد بهشت از خاک کشمیر

The subsequent poems are in praise of:—

fol. 133<sup>b</sup>.

باغ قرح بخش

fol. 134<sup>b</sup>.

باغ فیض بخش

fol. 135<sup>a</sup>.

باغ نشاط

fol. 135<sup>b</sup>.

باغ جهان آرا

fol. 136<sup>a</sup>.

باغ صادق آباد ; باغ نسیم ; باغ الهی ; نور باغ

etc., etc. باغ تالاب صفاپور ; باغ بحر آرا

The poem in praise of the throne of *Shāh Jahān* begins thus on fol. 142<sup>b</sup>:—

زهی فرخنده تخت پادشاهی  
 که شد مامان بتائید الهی



Dr. Ethé, in his *India Office Lib. Cat.*, No. 1552, Art. 4, wrongly asserts that the chronogram—

### سریر پادشاه بزم آرای

with which this poem ends, expresses the date (A.H. 1044 = A.D. 1634) of completion of the *Maṣnawī* entitled *در تعریف کشمیر*.

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of *Shāh Jahān* and not to the completion of any *Maṣnawī*:—

سعادت در سر این تخت از آنست  
که جای ثانی صاحبقرانست  
شهباز حقیقی و مجازی  
شهاب الدین محمد شاه غازی  
بترتیبش فلک را کرد الهام  
فلک در پنج سالش داد اتمام  
چو تاریخش زیان پرسید از دل  
بگفت اورنگ شاهنشاه عادل  
بود تاریخ این تخت فلک سای  
سریر پادشاه بزم آرای

Both the chronograms, viz., *اورنگ شاهنشاه عادل* and *سریر پادشاه بزم آرای*, express the date A.H. 1044 of the completion of *Shāh Jahān's* throne, which the poet says was completed in course of five years. This is followed by a poem in praise of *خوابگاه*, or the sleeping chamber of *Shāh Jahān*. The last poem under this section on fol. 143<sup>b</sup> is on human frailty, and begins thus:—

مسلمانان فغان زین ناتوانی  
که دارد در کمالم زندگانی

Compare from Ethé, *Bodl. Lib. Cat.*, No. 1107, where it appears as a separate poem.

See also Ethé, India Office Lib. Cat., No. 1552, Art. 5.  
fol. 146<sup>a</sup>. Blank.

## III.

fol. 146<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, Bodl. Lib. Cat., Nos. 1102, Art. 3, and 1107,  
Art. 3; Ethé, India Office Lib. Cat., No. 1552, Art. 6:—

زنده دلی بهر تماشای هند  
رفت ز کشمیر باقصای هند

fol. 151<sup>a</sup>. Blank.

## IV.

fol. 151<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, India Office Lib. Cat., No. 1552, Art. 3:—

بنام غدائی که روز نصرت  
به پیمانه ام کرد پیمان دوست

This section consists of nearly sixty poems on various subjects, each  
of which is indicated by a heading.

fol. 191<sup>b</sup>–192<sup>a</sup>. Blank.

## V.

fol. 192<sup>b</sup>. Qaṣīdahs, arranged in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

من آن نیم که کنم سرکشی ز تیغ جفا  
چو شمع زنده سرخویش دیده ام در پا

The Qaṣīdahs are in praise of Shāh Jahān, Shāh 'Abbās, the Imāms,  
and others.

fol. 258<sup>a</sup>. Tarkīb-bands.

Beginning as in Ethé, India Office Lib. Cat. (*ibid.*):—

ای دل چه شوی مشاد که ایام بهار است

fol. 275<sup>b</sup>. Tarjīb-bands.

The first is on the death of the poet's son, and begins thus:—

در غریبی دل و جان روز و شبم لوحه مراسف  
مولس جان و دلم تا بوطن در چه بلاست

The burden runs thus:—

بهر فرزند من آکس که دمی بوده غمین  
داغ فرزند نه بیند چه دعا بهتر ازین

fol. 282<sup>a</sup>. Qit'ahs, relating to several contemporary events each of which is dated by a chronogram.

Beginning of the first Qit'ah:—

تمام کرد بیازی بهشت آبادی  
فضا بامر خداوند لطف بار خدا

fol. 286<sup>b</sup>–287<sup>a</sup>. Blank.

## VI.

fol. 287<sup>b</sup>. Güzals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1555:—

زود به کردم من بیصبر داغ خویش را  
اول شب میکشد مثلش چراغ خویش را

fol. 323<sup>b</sup>. Rubā'is.

Beginning:—

تنها نه دلم بدیده تر نازد  
هر عضو من بعضو دیگر نازد  
دل روی بدیده دارد و دیده باشک  
دربا بصدف صدف بگوهر نازد

There are altogether one hundred and fifty Rubā'is in this copy.

Written in a clear Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. 309.

fol. 296; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Another copy of Qudat's Kulliyāt.

## Contents:—

fol. 1<sup>b</sup>. Qasidahs.

Beginning as above:—

من آن نیم که کنم سرکشی ز تیغ جفا الی

fol. 101<sup>b</sup>. Tarkib-bands.

Beginning as above:—

ای دل چه شوی شاد که ایام بهار است الی

fol. 103<sup>b</sup>. Tarji'bands.

Beginning:—

ای کرده کرشمه را کمندی

بر هر لکھت ز لاز بندی

The burden runs thus:—

بیشینم و سر کشم سوی جیب

تا صبر دری کشاید از خیب

The above Tarji'band is found on fol. 279<sup>b</sup> in the preceding copy.foll. 112<sup>b</sup>. Another series of Tarkib-bands.

Beginning:—

سنگ زیر سر ز سر گردانیم سنگ آسیاست

کس نمیداند که روزی من کجا روزی کجاست

fol. 142<sup>b</sup>. Gazals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

داده عشقم بادۀ نابی که میسوزد مرا

خوردۀ ام از جام خضر آبی که میسوزد مرا

fol. 181<sup>b</sup>. Rubā'is.

Beginning:—

مردان همه برك ترك عالم سازند

کی نصت قباد و مسند جم سازند

بر چرخ ستاره گرد دارند چه باک

آئینه زنان لگین حاتم سازند



fol. 196<sup>b</sup>. Maṣnawī. This section contains some confused series of detached Maṣnawīs relating to some events of Shāh Jahān's reign. These Maṣnawīs form a portion of the ظاهر نامہ شاہجہانی already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first Maṣnawī begins thus:—

در اثنای هر عهد از روزگار  
کند اقتضا لطف پروردگار

This Maṣnawī is found on fol. 59<sup>a</sup> of the preceding copy under the heading جلوس شاہجہان بر تخت سلطنت.

fol. 164<sup>b</sup>. Another Maṣnawī identical with the one on fol. 143<sup>a</sup> of the preceding copy.

Beginning:—

مسلمانان فغان زین ناتوانی ال

fol. 268<sup>a</sup>. Another Maṣnawī.

Beginning:—

ای ز هوس گشته چنین تیرہ روز  
آتش از عشق ز دل بر فروز

This poem belongs to Section III. in the preceding copy.

fol. 275<sup>a</sup>. Another Maṣnawī.

Beginning:—

بنام پادشاہ پادشاہان ال

These poems belong to Section II. in the preceding copy, most of which are in praise of the gardens of Kashmīr.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

No. 310.

fol. 155; lines 25; size  $11\frac{1}{4} \times 6$ ;  $9\frac{1}{4} \times 4$ .

دیوان قدسی

DÎWÂN-I-QUDSÎ.

The lyrical poems of Qudsi, containing:—

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

ای عیار مژدمت زب لوای جبرئیل  
وز شرف نعل براقیت فرق مای جبرئیل

The Qaṣīdahs are arranged in alphabetical order except the first one.

fol. 63<sup>a</sup>. Tarkīb-bands.

Beginning:—

ای بفرم ز خط نوشته میچل الخ

fol. 66<sup>a</sup>. Tarjīḥ-bands.

Beginning:—

ای کرده کرشمه را کمندی الخ

fol. 71<sup>b</sup>. Another series of Tarkīb-bands.

Beginning:—

سنگ زیر سر ز سر گردالیم سنگ آسیامت الخ

fol. 91<sup>b</sup>. Gāzals, partially in alphabetical order.

Beginning:—

زود به کردم من بیخبر داغ خویش را الخ

fol. 129<sup>b</sup>. Rubā'īs.

Beginning:—

دلیا مطلوب طالب دین نشود  
شیدای آن شیشه این نشود  
بار دل عارف نشود جلوه دهر  
آئینه ز عکس کوه سنگین نشود

This copy contains about three hundred and eighty Rubā'is in all.  
Written in a good Nasta'liq, within coloured borders, with a frontispiece.

Not dated, apparently 18th century.

### No. 311.

fol. 293; lines 17; size 10 × 6; 7½ × 3½.

دیوان سلیم

### DÎWÂN-I-SALÎM.

Muhammad Quli, with the poetical title Salim, محمد قلی سلیم, was a native of Tih-rân. The author of the *Yad-i-Baydâ* calls the poet a Turushti of the Turkish tribe. Like Mullâ Shubâhi, Salim was for some time attached to Mirzâ 'Abd Ullah, governor of Lâhijân, and subsequently came to India during the reign of Shâh Jahân. Here he found a good patron in Islâm Khân, a distinguished noble of the emperor's court. Salim's biographers relate that when the poet tried to get access to the imperial court with a Maṣnawî in praise of Kashmîr, his contemporary Kalim, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the Maṣnawî brought by Salim for the perusal of the emperor was originally composed by him in praise of Lâhijân, and that subsequently he changed the heading of the Maṣnawî into در تعریف کشمیر "in praise of Kashmîr." This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, e.g., *Mir'ât-i-Âftâb Numâ*; *Khulâsat-ul-Afkâr*, fol. 86<sup>b</sup>; *Hamishah Bahâr* (Sprenger, *Oude Cat.*, p. 123); *Nut'ij-ul-Afkâr*, p. 212; and several others, Salim died in Kashmîr in A.H. 1057 = A.D. 1647, a date expressed by the chronogram رضان quoted in the *Hamishah Bahâr*, *loc. cit.*, and *Shuhuf-i-Ibrâhîm*. The author of the *Riyâḍ-ush-Shu'arâ*, however, tells us that Salim was buried in Burhānpur.

For notices on the poet's life see: *Mir'ât-i-Âftâb Numâ*; Tâhir Naṣrâbâdî, fol. 130<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. ii., fol. 220<sup>a</sup>; *Shuhuf-i-Ibrâhîm*, fol. 39<sup>a</sup>; *Nishtar-i-Ishq*, fol. 830; *Riyâḍ-ush-Shu'arâ*,

fol. 186<sup>b</sup>; *Yad-i-Baydā*, fol. 90<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 86<sup>b</sup>; *Nata'ij-ul-Afkār*, p. 212, etc.

Contents of the diwān :—

I.

fol. 1<sup>b</sup>. قضا و قدر. "Fate and Destiny."

Beginning :—

هنیدم روزی از غنایه لوشی  
چو گل از پاره تن غرقه پوشی  
که فکر زندگی او را که مرگی  
چو سرو آزاده با شاخ و برگگی  
در معنی بگوش خود کشیده  
شده همچون حصای خود جریده

See *Kien*, ii., p. 796<sup>b</sup>; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1113, 1114 and 1241, 47; *Ethé*, *India Office Lib. Cat.*, No. 1558; *Spranger*, *Oude Cat.*, p. 556; *W. Pertsch*, *Berlin Cat.*, pp. 31, 67, 68, 668 and 697; *J. Aumer*, p. 4.

The headings of all the *Maṣnawis* are omitted in this copy.

On fol. 10<sup>a</sup> begins another *Maṣnawī* in praise of *Kashmīr* and its mountain :—

سفن هر جا ز صنع کردگار است  
گواه پای برجا کوهسار است  
خصوصاً کوه گردون قدر کشمیر  
که تیغش میزند بر ابر شمشیر

*Cf.* *Ethé*, *India Office Lib. Cat.*, No. 1558, where the heading of the *Maṣnawī* is wrongly styled as *بهار*. See *Ethé*, *Bodl. Lib. Cat.*, col. 767.

On fol. 21<sup>b</sup>. A *Maṣnawī* in praise of Spring.

Beginning :—

بیا بلبل که ایام بهار است  
گلستان خوشتر از آغوش یار است  
صفه آرا شد چمن از بیل و شمشاد  
علمدار صباغش سرو آزاد



See Ethé, India Office Lib. Cat. (*loc. cit.*), where the two headings *در تعریف بهار* and *در تعریف کشمیر* are confounded with each other.

fol. 32<sup>b</sup>. Another Maṣnawī.

Beginning:—

لبینم خوش زمین و آسمان را  
بغیر آرد خدا کار جهان را

The line—

منشیدم حیلۀ پردازي ز اعشام

quoted by Ethé, India Office Lib. Cat. (*loc. cit.*), as the opening line of a *عکایت*, is here the twenty-sixth line of this Maṣnawī.

fol. 34<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, India Office Lib. Cat.:—

ز بس شد فعل بد غماز چون مشک

The heading of this Maṣnawī, given by Dr. Ethé, India Office Lib. Cat., is “*در محیط مال*,” but I think it is a mistake for “*در قسط مال*.”

fol. 39<sup>a</sup>. Another Maṣnawī, with the same beginning as in Ethé, India Office Lib. Cat.:—

بود در زیر زینم باد پائي  
نه اسپي بلکه شوخ دلربائي

The Maṣnawī seems to be in praise of some horse. See Ethé, India Office (*loc. cit.*), where the heading given is (*توصیف ورم و من*), probably a mistake for (*توصیف . . . توسن*).

fol. 41<sup>a</sup>. Another Maṣnawī agreeing with Ethé, Bodl. Lib. Cat., No. 1112, and styled as *غیر دلال*, or the “Ass of Coquetry” or, according to W. Pertsch, Berlin Cat., p. 668, *غیر دلال*, “The Broker’s Ass.”

Beginning:—

ساده دلي را بي سامان دور  
گشت غري بهر سواري ضرور

Ethé, Bodl. (*loc. cit.*) reads *بهر مسیحا* instead of *بهر سواري*.

fol. 43<sup>b</sup>. Another Maṣnawī agreeing with Ethé, India Office Lib. Cat. (*loc. cit.*), where it is styled *في الهجو*, or the Satire.

Beginning:—

خامه ام بر غلاف عادت غویش  
مشفله را کشیده است به پیش

fol. 52<sup>b</sup>. Qaṣīdahs.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*):—

اگر برم بسوی چشم اشکیار انگشت  
چو ماد نو خود آلوده غبار انگشت

The Qaṣīdahs are in praise of the Imāms, *Shāh 'Abbās*, and mostly in praise of Islām *Khān*.

fol. 92<sup>b</sup>. Muqatta'at.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*):—

ای سواد هند از کلکت نگارستان چین  
کار و بار ملک هرگز این سرو سامان نداشت

On fol. 96<sup>b</sup> are two Qit'ahs giving chronograms for the years 1046 and 1052.

fol. 97<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

دلا تویی که بکار خودت گزیده خدا  
برای عشق بتانت نیافریده خدا

fol. 288<sup>b</sup>. Rubā'is, ninety-three in number.

Beginning:—

در بحر نیابد اگر از فیض تو هومت  
اورنگ صدف خود گهر را تابوت  
گر آنکه ز لطف تو برو آب زند  
در آتش رنگ خود بسوزد یاقوت

Some poems and detached verses are also written on the margins.

Written in ordinary Nasta'liq, within coloured-ruled borders.

Not dated, apparently 18th century.

## No. 312.

fol. 141; lines 11 (in 3 columns); size  $10 \times 7$ ,  $7\frac{1}{2} \times 5\frac{1}{2}$ .

مشنوی لطیفه

### MASNAWÎ-I-LATÎFAH.

A Sûfic poem in imitation of Jalâl-ud-Din Râmi's Masnawi. The verses of the Qur'ân and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available; but a careful examination of the work furnishes us with the following data.

Two verses on fol. 139<sup>a</sup> and 140<sup>a</sup> respectively reveal the author's name as **مصدق ولي**, Wali Muhammad—

بر ولي مصد کرم کن ای کریم  
رو مگردالش ز راه مستقیم . . .  
ای ولي مصد دلت دریا شده  
گوهر ناسته زو پیدا شده

while the title of the poem occurs thus in the following concluding lines:—

شد بتوفیق خدا انجام او  
از لطافت شد لطیفه نام او  
جمع کردم بیت چند اندر کتاب  
ختم شد و الله اعلم بالصواب

The date of composition of the poem is given thus in the following lines of the epilogue on fol. 140<sup>b</sup>-141<sup>a</sup>—

ماذ ذی الصبح بود و ختم ز ماذ  
کای شده این نسخه من رو براد  
در لنا گوئی رب خاص و عام  
روز جمعه گشت این نسخه تمام

بکھزار و می (!) بود است سال  
از زمان حجر حضرت تا حال

that is to say, Friday, the 7th of *Dulhijjah*, A.H. 103 (?). The word after *می*, which may be *یک*, *دو*, *سه*, *چهار* or *پنج*, is omitted, and it is difficult to make out the year whether it is 1031, 1032, 1033, 1036 or 1039.

This author is probably identical with *شیخ ولی محمد نازلولی*, *Shaykh* Wali Muhammad of *Nārnāl*. The author of the *Mukhlis-ul-Wāṣilīn* (a copy of which exists in the Asiatic Society, Bengal) who designates himself in the preface as *مید ابن سید*, *Abd 'Abd Ullah* Muhammad Fāḍil bin Sayyid Hasan al-Akbarābādī, tells us that *Shaykh* Wali Muhammad of *Nārnāl*, a saint of the *Chishtī* order, died on Friday, the 5th of *Shawwāl*, A.H. 1057 = A.D. 1647, and lies buried in Akbarābād. The said author expresses the above date in two chronograms, namely *قمر اوج بهشت* and *ولی اعظم*. Now as the author of the *مضرب الواصلین* flourished during the reign of the emperor *Shāh Jahān* (A.H. 1037-1069 = A.D. 1628-1659), and commenced the work in A.H. 1060 = A.D. 1650, for which the title is the chronogram, it is evident that the said author was a contemporary of Wali Muhammad and the above date of the author's death seems to be correct.

The *Maṣnawī* begins thus on fol. 1<sup>b</sup>:—

حمد بیصد کردگار پاک را  
کافرید او ارض و هم اندک را

Written in a clear bold *Nasta'liq* within gold and coloured borders, with a beautiful frontispiece.

From the colophon dated A.H. 1047 it would appear that this copy was written during the lifetime of the author.

Scribe محمد ترسون ابن تردی



## No. 313

fol. 298; lines 17; size  $8\frac{1}{2} \times 3\frac{1}{2}$ ;  $6\frac{1}{2} \times 3$ .

دیوان فیاض

## DÎWÂN-I-FAYYAD.

Maulânâ 'Abd-ur-Razzâq bin 'Alî bin Husayn, poetically called Fayyâd, مولانا عبد الرزاق بن علی بن حسین اللاهيجي معطل فیاض, was born in Lâhijân, but as he lived for a long time in Qum, under Shâh Abbâs II. (A.H. 1052-1077 = A.D. 1642-1666), he is also known as Qummi. He was the favourite pupil of the celebrated Mullâ Şadr-ud-Dîn Muhammad bin Ibrâhim Shîrâzî, ملا صدر الدین محمد بن ابراهیم شیرازی معروف به ملا صدرا (d. A.H. 1050 = A.D. 1640) and a friend of Maulânâ Muhsin Kâshî.

Fayyâd is the author of the well-known work *Gauhar-i-Murâd*, گوهر مراد, on metaphysics and Shî'ah theology: see Rien, i., p. 32; Rien Suppl., No. 9; Stewart's Cat., p. 40, etc. His commentary on the *Tajrid al-kalâm*, has been printed in Tih-rân, A.H. 1280.

The authors of the *Riyâd-ush-Shu'arâ* and the *Majma'-ul-Fuğahâ* say that Fayyâd also wrote a Persian commentary on the well-known work *Fصوص الحكم* of the celebrated saint Muhyi-ud-Dîn Ibn-ul-'Arabi (d. A.H. 656 = A.D. 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhalluṣ Fayyâd فیاض. According to Rien Suppl., No. 324, Fayyâd died about A.H. 1060 = A.D. 1650.

A copy of his diwân is noticed in Rien Suppl., *loc. cit.*

For notices on his life and works see: *Tadkirah-i-Tâhir Naşrâbâdî*, fol. 59<sup>b</sup>; *Riyâd-ush-Shu'arâ*, fol. 310<sup>a</sup>; *Majma'-ul-Fuğahâ*, vol. ii., fol. 27<sup>a</sup>; *Makhsûz-ul-Garâ'ib*, fol. 646; *Âtash Kadah*, p. 221; *Yad-i-Baydâ*, fol. 180<sup>a</sup>; *Majma'-un-Nafâ'is*, vol. ii., fol. 364; *Nishtar-i-'Ishq*, fol. 1356.

## Contents of the diwân:—

fol. 1<sup>b</sup>. A prose preface, preceded by the following Rubâ'i of the poet:—

فیاض ازل که بزم هستی آراست  
جام سخن از می معالی پیراست

Beginning of the preface:—

طراوت چمن حیرانی و اوقت اندیشه میاس بیقیاس فیاض علی  
الاطلاق است الک

The preface deals with a few commendable remarks on poetry.

fol. 4<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning:—

ای بر فراز مسند الا گرفته جا  
یک لقمه کرده هر دو چهارا بکام لا

It is remarkable that the line—

چو زهر وقت صبح از افق بسازد جنگ  
زمانه نیز کند ناله مرا آهنگ

quoted in Rieu Suppl. as the beginning of Fayyādi's diwān is identical with the opening line of Zāhir Fāryabī's diwān (see Vol. I., No. 36), and is not found anywhere in this copy.

The Qaṣīdahs are in praise of the prophet, the Imāms, the poet's master Mullā Ṣadrā, Mir Bāqar Dāmād, Shāh 'Abbās, and some nobles of his court.

fol. 102<sup>a</sup>. Muqatta'āt مقطعات.

Beginning as in Rieu Suppl.:—

صدر جهان و عالم جان و سپهر فضل  
ای آنکه آسمان بجان چاکری کند

The above Qit'ah is in praise of Mullā Ṣadrā.

fol. 110<sup>b</sup>. Tarkib-bands, in imitation of the Haft-band of Kāshī.

Beginning as in Rieu Suppl.:—

السلام ای گوهرت دریای عدل و داد و دین  
ذات پاکت لسته اوصاف رب العالمین

fol. 122<sup>a</sup>. Tarjī'bands.

Beginning:—

بازم سر زلف چون کمندی  
از هر طرفی نهادد بندی

The burden runs thus:—

بنشینم و ترک کام گیرم  
شاید که بکام دل بگیرم

fol. 127<sup>a</sup>. Elegies in the form of Tarkib-bands on the death of the Imâms Hasan and Husayn, and a painful description of the scene of the Battle of Karbalâ.

Beginning:—

عالم تمام نوحه کنان از برای کیست  
دوران میاه پوش چنین در عزای کیست

fol. 132<sup>a</sup>. Another series of elegies on the death of the poet's pupil Muḥammad 'Alī in the form of Tarkib-bands.

Beginning:—

تا کی درون سینه نگهدارم آد را  
رقم (sic) سیه کنم رخ خورشید و ماد را

fol. 133<sup>b</sup>-134<sup>a</sup>. Blank.

fol. 134<sup>b</sup>. Güzals in alphabetical order.

Beginning as in Rieu Suppl. :—

الهی فیض مشرب ده که دلگیرم ز منجهها  
نبیدانم چه میخوانند این طفلان بکتابها

fol. 277<sup>a</sup>-278<sup>a</sup>. Blank.

fol. 278<sup>b</sup>. Rubā'is without any order.

Beginning as in Rieu Suppl. :—

فیاض ازل که بزم هستی آراست  
جام سخن از می معالی پیراست

There are altogether one hundred and twenty-seven Rubā'is in this copy.

fol. 289<sup>a</sup>. Sâqi Nâmah, نامہ ساقی.

Beginning as in Rieu Suppl. :—

بیا ساقی اسباب می ساز کن  
سر خم بنام غذا باز کن

fol. 294<sup>b</sup>-298<sup>a</sup>. Three Maṣnawis.

Beginning of the first :—

بسم الله الرحمن الرحيم  
تازه نهالست ز باغ حکیم  
نخل سر افراز گلستان قدس  
مصرعه برجسته دیوان قدس

Written in a beautiful Nasta'liq, within gold and coloured-ruled borders, with illuminated frontispieces and 'unwāns on fol. 1<sup>b</sup>, 4<sup>b</sup>, 13<sup>b</sup>, and 294<sup>b</sup>.

Not dated, apparently 18th century.

The subscription at the end has been effaced by some mischievous hands.

#### No. 314.

fol. 360; lines 15; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان کلیم

### DÎWÂN-I-KALÎM.

Mirzâ Abû Talib adopted the poetical title of Kalim. There are some controversies regarding the birthplace of the poet. The fact, however, seems to be that he was born in Hamadân, but, as he lived for some time in Kāshân, he is sometimes called Kāshî. After pursuing a course of studies in Shîrâz, Abû Talib in his youth came to India, during the reign of Jahāngîr, and attached himself to Shāh Nawâz Khân, son of Mirzâ Rustam Safawî. Kalim returned to his native land in A.H. 1028 = A.D. 1618, which he commemorates by the chronogram **لَوْنِيقُ رَنْبِقُ طَالِب** found on fol. 190<sup>r</sup> of this diwân, and

after staying there for two years came again to India and stayed for some time with Mir Jumrah, poetically called Râh-ul-Amîn, to whom Kalim addressed several poems. Shortly after Shāh Jahân's accession Kalim attached himself to the imperial court, and soon became a favourite poet of the emperor. Kalim received the title of Malik-ush-Shurârâ from the emperor, and, like Qulsî, obtained ample rewards for composing poems on occasional events. It is related in several tadhkirahs



that the governor of Hām once critically asked the Mughal emperor the reason of his adopting the title of *Shāh Jahān*, which means the king of the *world*, while he was only the king of *India*. Kalīm replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of هند (*India*) and جهان (*world*) was the same, there could be no argument against the king's adopting the title of *Shāh Jahān*.

هند و جهان ز روی عدد چون بود یکی  
بر سه عظام شاه جهان زان مقرر است

Muhammad Amin bin Abul Husayn al-Qazwīnī, in his *Pādishāh Nāmāh*, tells us that at the time of his composing the said work, i.e. in A.H. 1047 = A.D. 1637, Kalīm and Qudsī were simultaneously engaged in composing two poetical accounts of *Shāh Jahān*'s reign, both of which he calls *Pādishāh Nāmāh*. Kalīm was sent to Kashmir, where he devoted himself to the composition of the above work, and died there according to Wāriṣ on the 15th Duhijjah, in the 26th year of *Shāh Jahān*'s reign, A.H. 1062 = A.D. 1651. This date is also given in the *Mir'āt-ul-Khayāl*. But the later biographers fix the poet's death in A.H. 1061 = A.D. 1650, and quote in support the following chronogram composed by Mullā Tāhir Gānī:—

حیف کز دیوار این گلشن پرید  
طالبان بلبیل باغ نعیم  
رفت و آخر حمامه را از دست داد  
بی عصا طی کرد این ره را کلیم  
گشت تاریخ وفات او غنی  
طور معنی بود روشن از کلیم

According to overwhelming authorities Kalīm died in Kashmir and was buried there; but the author of the *Mir'āt-ul-Khayāl* tells us that Kalīm was buried in Lahore.

Tāhir gives the title of "the second *Khullāq-ul-Ma'ānī*," خلق المعانی ثانی, to Kalīm, the first being Kamāl-i-Isfahānī, who died in A.H. 635 = A.D. 1237 (see Vol. I, No. 54). According to the same Tāhir, Kalīm left twenty-four thousand verses in all.

For notices on Kalīm's life and his works see: 'Amal-i-Sāliḥ, vol. ii., fol. 738\*; 'Abdul Hamid's *Pādishāh Nāmāh*, vol. ii., p. 757; *Tadkirah-i-Tāhir Naṣrābādī*, fol. 126\*; *Riyāḍ-ush-Sharārah*, fol. 351; *Majma'-un-*

Nafā'is, vol. ii., fol. 396; *Khazānah-i-Āmirāh*, fol. 297<sup>b</sup>; *Miftāh-ut-Tawārikh*, p. 384; *Mir'āt-ul-Khayāl*, p. 144; *Mir'āt-ul-Ālam*, fol. 455<sup>b</sup>; *Nishtar-i-Ishq*, fol. 1517; *Majma'-ul-Fansāhā*, vol. ii., p. 28; *Yad-i-Baydā*, fol. 193<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 732; *Natā'ij-ul-Afkār*, p. 307; *Khulāsat-ul-Afkār*, etc.

See also: Sprenger, *Oude Cat.*, p. 453; Rien, ii., p. 686; Ethé, *Bodl. Lib. Cat.*, Nos. 1116-1121; W. Pertsch, *Berlin Cat.*, pp. 920 and 921; Ethé, *Ind. Office Lib. Cat.*, Nos. 1563-1571; H. Khal. iii., p. 334. Kalim's diwān has been lithographed in Lucknow, 1878.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qasīdahs in praise of *Shāh Jahan*, *Shāh Nawāz Khān*, *Mir Jumlah*, and mostly on Naurāz festivals and other contemporary events; descriptions of buildings, gardens and other edifices of *Shāh Jahan's* reign with *Tarikh*s.

Beginning :—

شوق هر کس را که در راد طلب سر میدهد  
گر در آرد اول از پا آخرش پر میدهد

fol. 68<sup>b</sup>. *Tarkib-bands*, addressed on Naurāz festivals and other occasions.

Beginning :—

باد نوروزی به بستان مژدها آورده است  
بلبلانرا مایهٔ برکت و نوا آورده است

fol. 75<sup>a</sup>. *Sāqi Nāmāh* in the form of *Tarji'band*.

Beginning :—

ساقی غمخت نیست که ایام بهار است  
این بیضری مژدهٔ صد بوس و کنار است

The burden runs thus :—

دلپسته سازیم و امیر می لاییم  
که موج شرابیم و گهی تار ریاییم

fol. 79<sup>a</sup>. *Qit'abs* relating to several contemporary events, the dates of which are expressed by the following chronograms :—

fol. 79<sup>a</sup>.

(تاریخ آمدن اعلیحضرت به خور)  
پنجاب را سعادت جاوید روی داد

fol. 82<sup>a</sup>.

(تاریخ کشته شدن صلابتخان)  
کیاب از ماتم او شد جگرها

fol. 82<sup>b</sup>.

(تاریخ فوت صادقخان)  
سال تاریخ این چنین ماتم  
چیسست غیر از قضیه جانسوز

fol. 89<sup>b</sup>–90<sup>a</sup>. Chronograms on the births of Dārā Shikōh, Shāh Shujā', Aurangzib, and Murād Baksh.

fol. 91<sup>a</sup>.

(تاریخ بر گشتن از کابل)  
دیو از ملک سلیمان باز گشت

fol. 92<sup>a</sup>.

(تاریخ فتح بلخ)  
بلخ مبارک بود بسایه یزدان

fol. 94<sup>a</sup>–95<sup>b</sup>. On the marriages of Aurangzib, Dārā Shikōh, and Shāh Shujā'.

fol. 96<sup>a</sup>.

(فوت عواجه ابو الحسن)  
یا امیر المومنین محشور باد

fol. 96<sup>b</sup>.

(فوت ممتاز محل)  
صبوحدم زین الم لمی خندد

fol. 98<sup>a</sup>.

(فوت ملک قمی)  
بجستم سال تاریخش ز ایام  
بگفتا او سر اهل سخن بود

fol. 100<sup>a</sup>. A Maṣnawī under the heading کتابه دوله شاه شاهي.  
Beginning:—

زهی دلشمن قصر آراسته  
بیای جهان سرو نو باسته

fol. 101<sup>b</sup>. Another Maṣnawī under the heading *معنوی کتابہ*  
*عماریت شاهنواز خان*.

Beginning:—

زهی قصری که گردونست دهد تاج  
 مسن را برده تعریف بمعراج

fol. 103<sup>a</sup>–146<sup>b</sup>. Several Maṣnawīs of different metres, relating to the descriptions of the gardens in Kashmīr and buildings of Shāh Jahan's time.

The longest Maṣnawī, fol. 147<sup>a</sup>–159<sup>b</sup>, is a description of the flight and pursuit of Jajhār Singh.

fol. 161<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

بدل کردم بمستی عاقبت زهد ربائی را  
 رسانیدم بآب از یمن می بنیاد ثقوی را

fol. 353<sup>a</sup>. Rubā'is.

Beginning:—

هرچند که مرد قول و فعلش تبه است  
 برداشتن پرده ز کارش گنه است  
 رسوا شود آنکه میدرد پرده کس  
 زر قلب برآید و معاف رو میه است

There are ninety-nine Rubā'is in this copy, and the last one runs thus:—

ای با اخلاک عجب الش پسته  
 رفعت در پای کرمیت پندشسته  
 طاق تو بطاق کهکشان چسبان شد  
 مانند دو ابروی بهم پیوسته

Written in ordinary Nasta'liq, within gold-ruled borders, with an ordinary frontispiece.

Not dated, 19th century.



## No. 315.

fol. 266; lines 10; size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $6\frac{1}{2} \times 4$ .

The same.

Another copy of Kalim's diwān, containing *Gazals* in alphabetical order and *Rubā'is*.

Beginning as in the preceding copy:—

بدل کردم بستی حاقبت زهد ربائی را الخ

fol. 258<sup>b</sup>. *Rubā'is*.

Beginning as in the preceding copy:—

هرچند که مرد قول و فعلش که است الخ

This copy contains only fifty-four *Rubā'is*.

Written in a bold, clear *Nasta'liq*, within gold-ruled borders, with a fairly decorated frontispiece and *unwān*.

Not dated, apparently 17th century.

## No. 316.

fol. 518; lines 14; size  $7\frac{1}{4} \times 4$ ;  $6 \times 2\frac{3}{4}$ .

پادشاه نامه

## PÂDISHAH NÂMAH.

A poetical account of *Shâh Jahân's* reign.

By *Tâlib Kalim*.

The title *Pâdishâh Nâmah* is given in the colophon. It is also called *Shâh Nâmah*, شاهنامه, or *Shahinshâh Nâmah*, شاهنشاه نامه.

See *Sprenger, Oude Cat.*, p. 454; *Rieu*, ii., p. 687<sup>a</sup>.

Compare also *J. Aumer*, p. 96.

Beginning:—

بنام بخدائی که از شوق جود  
دو عالم عطا کرد و سایل نبود

It contains the account of *Shāh Jahān's* ancestors from *Timūr* to *Humāyūn*; his accession to the throne down to the tenth year of his reign, and ends with the account of *Zafar Khān's* expedition to Tibet (A.H. 1040-7 = A.D. 1630-7).

The concluding verse runs thus:—

چو اقبال این شاه گردون سریر  
نبیند دگر در جهان قلعه گیر

The colophon runs thus:—

تمت الكتاب پادشاه نامه من مصنفات طالب کلیم رحمة الله  
روحه فی التاريخ ۹ شهر ربیع الاولی سنة الف و مائة و تسعة

That is, the 9th of Rabi' I., A.H. 1109.

For other copies of the *Pādishāh Nāmāh* see: Sprenger, *Oude Cat.*, p. 454; Rieu, ii., p. 587\*; *Ethé*, India Office Lib. Cat., No. 1570. See also J. Anwer, p. 96.

Written in a clear *Nasta'liq*, within gold and coloured-ruled borders, with an ordinary frontispiece.

### No. 317.

fol. 520; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of the same *Pādishāh Nāmāh*.

Beginning as above with a slight alteration:—

بنام کریمی که از غوط جود  
دو عالم عطا کرد و مایل نبود

On comparing with the preceding copy it is found that this copy wants thirty-six lines after the initial line; while the third and the fourth verses of this copy are not found in the preceding one. Again,

the last three verses of the preceding copy are wanting here, and it breaks up with the following line:—

طغر خان ز فتح و ظفر شاد مان  
بکشیر از ان مملکت شد روان

fol. 1, supplied in a later hand, contains the signature of Sir Gore Ouseley.

Written in an ordinary Nasta'liq.

Not dated, apparently 17th century.

### No. 318.

fol. 75; lines 15; size  $8\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3$ .

انتخاب دیوان ملا نسبتي

## A SELECTION FROM THE DÎWÂN OF NISBATÎ.

Beginning:—

در زلزله آورده از ناز زمین را  
یکره مر پائی بزن این خاک نشین را

Maulânâ Nisbatî was born in Thânîsar, near Lahore. He was a poet of the Şufistic tendency, and is said to have recited poems with great pathos. Ârzû, in his *Majma' un-Nafâ'is*, vol. ii., fol. 454<sup>b</sup>, says that he was on intimate terms with Nisbatî's cousin Ġayrat, and that he very minutely studied the *diwân* of Nisbatî, which consisted of fifteen thousand verses, out of which Ârzû made a selection of three thousand verses. Muḥammad Ṣalîḥ Kanbūhî, in his *Amal-i-Ṣalîḥ*, vol. ii., fol. 743<sup>a</sup>, says that in A.H. 1062 = A.D. 1651, on his way from Lahore he visited Nisbatî in Thânîsar. Tâhir Naṣrâbâdî, fol. 267<sup>a</sup>, says that Nisbatî died when Zafar Khân Aḥsan (d. A.H. 1073 = A.D. 1662) was the governor of Kâbul.

The selection from Nisbatî's *diwân* ends on fol. 53<sup>b</sup> with the following line:—

مهت گشتم برخ برقع فگندی  
مرا از روی خود شرمنده کردی

fol. 63<sup>a</sup>. A list of the kings from Timūr down to Akbar II., with dates of their birth, accession and death.

fol. 68<sup>a</sup>. Chronograms giving the dates of birth and death of the Imāms and some of the distinguished saints and poets.

A very rare and unique copy. Not mentioned in any other catalogue.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

No. 319.

fol. 135; lines 2-10; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

The same.

Another copy of selections from the poems of Nisbati, smaller than the preceding.

Beginning:—

بکوی یار بها کرده الد خانه ما  
بشاخ زلف نهادند آشیانه ما

The Ġazals are arranged in alphabetical order.

fol. 131<sup>a</sup>-132<sup>a</sup>. Blank.

fol. 132<sup>b</sup>. Rubā'is in alphabetical order.

Beginning:—

با ما ز چه روست اختلط دنیا  
لاف دنیا بما گزاف دنیا  
این هر دو مخالفت بمن آید راست  
دنیا بخلاف ما و ما خلاف دنیا

The number of Rubā'is is twenty-eight.

Written in ordinary Nasta'liq.

Not dated. A very modern copy.



## No. 320.

fol. 392; lines 16; size  $12 \times 6\frac{1}{2}$ ;  $9\frac{1}{4} \times 5$ .

دیوان مسیح

## DÎWÂN-I-MASIḤ.

Hakim Rukn-ul-Din Mas'ūd, حکیم رکن الدین مسعود, also known as Ruknā with the takhalluṣ Masīḥ, was the son of Hakīm Nizām-ul-Dīn 'Alī of Kāshān. Masīḥ at first entered the services of Shāh 'Abbās, the Great, of Persia; but having incurred the king's displeasure he left the court, it is said, after reciting the following verse:—

گر فلک یک صبحدم با من گران باشد مرش  
شام بیرون میروم چون آفتاب از کشورش

The poet then left for India with his famous contemporary Hakīm Ṣadrā, afterwards known as Masīḥ uz-Zamān, arriving at the court of the emperor Akbar in A.H. 1011 = A.D. 1602. After the death of this emperor Masīḥ attached himself to the courts of Jahāngir and Shāh Jahān. Masīḥ enjoyed warm favours from Shāh Jahān, and it is said that after the poet's death his nephew Rahmat Khān, also known as Hakīm Dīyā ud-Dīn, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzib in A.H. 1075 = A.D. 1664.

At a ripe age Masīḥ retired on a handsome pension from the services of Shāh Jahān, and after performing a pilgrimage to Mecca returned to his native land Kāshān. Some biographers held that the great poet Ṣā'ib was a pupil of Masīḥ. Besides being an eminent poet, Masīḥ was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Tāhir Naṣrābādī, saw no less than ten diwāns of the poet. According to some, Masīḥ left about 100,000 verses.

According to Taqī Kāshī, Masīḥ left an Arabic book on medicine which he called ضابطة العلاج. Tāhir Naṣrābādī says that Masīḥ died in Kāshān at an advanced age in A.H. 1066 = A.D. 1655, and gives the following chronogram (also quoted by Sarkhsh), the numerical value of which makes only a very slight difference from the date:—

زفت بوی فلک باز مسیح دوم

Arzû places the poet's death in A.H. 1060 = A.D. 1649; the author of the *Mir'ât-ul-Âlam* fixes it in A.H. 1057 = A.D. 1647, and the author of the *Khulâsat-ul-Kalâm* in A.H. 1070 = A.D. 1659; while in Beale's *Biographical Dictionary* it is A.H. 1056 = A.D. 1646.

For notices on Maslî's life and his works see, besides the references given above, Rien ii., p. 603 and 688; Ethé, *Bibl. Lib. Cat.*, No. 1115, where a *Maṣnawî* entitled *قضا و قدر* by this Maslî is mentioned; Ethé, *India Office Lib. Cat.*, No. 1572; Sprenger, *Onde Cat.*, p. 90; *Pādshāh Nāmāh*, vol. i., p. 349.

Contents:—

fol. 1<sup>o</sup>. *Qasīdahs*, beginning as in Ethé, *India Office Lib. Cat.*:—

ای حساب غم تو بر انگشت  
و کی کلید غم تو هر انگشت

fol. 366<sup>o</sup>. *Qit'āha*, beginning:—

عضوی جدامت هر سر مو بر وجود من

fol. 373<sup>o</sup>. *Rub'ā'is*, beginning:—

ما غیر کتاب عشق از بر نکنیم  
جز دود غمی بخور این سر نکنیم  
هر چند میهد گلیم و ماتم زده ایم  
این شام بتصح کس برابر نکنیم

The colophon runs thus:—

تست هذه دیوان چهارم از تصنیفات جالینوس الزمان حکیم  
دوران نافع الخلق حکیم رکن الدین مسعود . . . . بقلم شکسته  
رقم مآ شهناز دهلوی نوشته شد بتاریخ چاردهم صفر در بلد  
دهلی سنه ۱۰۴

probably 1104 A.H.

Written in a fair bold *Nasta'liq*.

## No. 321.

fol. 207; lines 15; size  $2\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

مثنوي راماین

This poem, also called *رام و سیتا*, dealing with the story of Rām and Sītā, is the work of the same Masih.

The copy is slightly defective at the beginning, and opens thus:—

لدالم چون کهم ماعر من مست الخ

See Rieu, p. 689<sup>a</sup>.

The headings are written in red.

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 322.

fol. 93; lines 23; size  $9 \times 5\frac{1}{4}$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of the same Maṣnawī.

Beginning as in Rieu, p. 689:—

خداوندا ز جام عشق کن مست  
که از مستی فشالم بر جهان دست

Written in a careless Nasta'liq, within coloured borders.

Dated A.H. 1217.

Scribe بهوالی سنگه ولد زور آور سنگه

## No. 323.

fol. 431; lines 20; size  $14 \times 7\frac{3}{4}$ ;  $10\frac{1}{2} \times 4\frac{1}{2}$ .

دیوان حادق

## DÎWÂN-I-HÂDIQ.

A very large collection of the poetical works of Hâdiq.

Hakim Hâdiq, son of Hakim Humâm bin Maulânâ 'Abd-ur-Razzâq Gilâni, حکیم حادق بن حکیم حمام بن مولانا عبد الرزاق گیلانی, was born at Fathpûr Sikri during the reign of Akbar. Having lost his father at an early age, Hâdiq had to depend entirely on self-tuition for his education, and, shortly after, during the reign of Jahângir, he gained a fair reputation as a writer both of prose and of poetry. He rose to eminence during the reign of Shâh Jahân, who made him commander of fifteen hundred, and subsequently sent him on a mission to the Uzbek prince Imâm Quli Khân, and in the fourth year of the reign honoured him with the confidential post of عرض مکرر. Subsequently Hâdiq was raised to the rank of three thousand, and afterwards, for some reason, having lost his Mansab, he began to lead a retired life at Âgrah on an annual pension of twenty thousand rupees, which, in the eighteenth year of the emperor's reign, was raised to forty thousand. Although Hâdiq was a poet of some distinction, he was very quick tempered and vain, so much so that he supposed himself superior even to Anwarî, and whenever his diwân, which he kept in an ornamented case, was brought in the presence of his visitors they were expected to rise by way of showing respect to the book. For some time Hâdiq was engaged in writing the Ma'nâşir-i-Sahibqirâni, but when other scholars joined in the work of composition Hâdiq retired from the field.

Hâdiq passed his last days at Âgrah, where he died in A.H. 1063 = A.D. 1653.

For notices on the poet's life see Ma'nâşir-ul-Umarâ, vol. i, p. 587; Â'in-i-Akbari, p. 474. See also Riyâq-ul-sh-Shu'arâ, Makhlzan-ul-Garâ'ib, Nishat-i-'Ishq, etc.

A copy of Hâdiq's diwân is mentioned in Rien Supplément, No. 325.



## Contents:—

fol. 1<sup>a</sup>. Qasidabs without any alphabetical order.

Beginning:—

بار دل بر آستان کعبه خان میبزم  
این بیایانرا به امید بیایان میبزم

fol. 83<sup>r</sup>. Gazals in alphabetical order.

Beginning:—

بیاد تازه بکن طرز آشنائی را  
بانتاب پیاموز طرز خود نمائی را

This copy ends with some Qasidabs.

Written in different hands, apparently in 12th century A.H.

## No. 324.

fol. 184; lines 18; size  $9\frac{1}{2} \times 6$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

A smaller copy of Hâdiq's diwân containing Qasidabs, Gazals and Rubâ'ia.

fol. 1<sup>b</sup>. Qasidabs. The first folio is written in a modern hand, and is full of mistakes. The first two verses are hopelessly wrong, and the third runs thus:—

ز بن خدمت کسک این سخن صرائی من  
وگر نه مده (مدح) تو گشتن کجا و بنده کجا

fol. 57<sup>a</sup>. Gazals in alphabetical order.

Beginning:—

و صف حسن او نکتهد در عبارتهای ما  
از لطافتهای او رسوا اشارتهای ما

fol. 174<sup>b</sup>. Rubâ'ia.

Beginning:—

حاذق ز کجا ترا چه سان آوردند  
زارامکه عدم دوان آوردند

Written in a fair Nasta'liq.

Not dated, apparently 12th century A.D.

This copy bears at the beginning the signature of Gore Ouseley.

No. 325.

lines 25; lines 11; size  $9\frac{1}{2} \times 6$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

حَلِيَّهٗ شَاهِجَهَان

### HULYAH-I-SHÂH JAHÂN.

A Maṣnawī describing the physical features of *Shâh Jahân*, with the following heading at the beginning:—

حَلِيَّهٗ مَبَارَكِ شَهَابِ الدِّينِ مَصْدِّ صَاحِبِ قُرَّانِ ثَالِي شَاهِ جِهَانِ  
يَادِشَاهِ غَارِي —

The poem is introduced by the following red bayt:—

حَلِيَّهٗ شَاهِجَهٗ دِينِ پُرورِ گیتی مِستانِ  
ظَلِ یزدانِ ثَالِي صَاحِبِ قُرَّانِ شَاهِ جِهَانِ

Beginning of the poem:—

الهی باقبال و با فروشانِ  
جهان باد دایم ز شاه جهان

The headings are throughout represented by red bayts.

The author does not mention his name anywhere; but from the appearance of the MS. and its splendours, etc., it appears that it was written for the Royal Library of *Shâh Jahân*, to whom, probably, the reference is made in the following colophon:—

بتاریخ سال بستم جلوس فیروزی ما نوس کمترین خیر اندیشانِ  
مشیح شهاب قریشی در لاهور نگاشت

Written in a beautiful, clear, bold Nasta'liq, within gold-ruled borders.  
The binding is beautifully gilded.

No. 326.

fol. 76; lines 25; size  $11 \times 5\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

کلیات مولا شاد

### KULLIYÂT-I-MULLÂ SHÂH.

Mulla Shâh Muhammad, known also by the epithet of Lisân Ullah, was the son of Mulla 'Abd Muhammad (or according to Rieu ii., p. 890, Mulla 'Idi), the Qâdi of Arkaâ (in Rieu Ark), a place near Rûstâk in Badakhshân. From an early age Mulla Shâh had a religious turn of mind, and when in A.H. 1023 = A.D. 1614, he came to India, hearing the reputation of the celebrated Miyân Shâh Mir Qalandar of Lahore, he adopted him as his spiritual guide. Mulla Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Darâ Shikûh, one of the most accomplished princes of the Timuride sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mulla Shâh, who initiated the prince in A.H. 1049 = A.D. 1639 to the Qâdiri order. A long notice on the life of Mulla Shâh is given by this prince in his well-known Sakinat ul-Auliya. After the death of his spiritual guide, Miyân Mir, which took place on the 7th Rabi' I., A.H. 1045 = A.D. 1636, August 21, Mulla Shâh went with his disciples to live permanently in Kashmir in a monastery built for him at the expense of Darâ Shikûh and his sister Jahân Ârâ Begam. Besides the works named below, Mulla Shâh has also left a prose work entitled تذکرہ شعرائی معاصرین, and an unfinished commentary on Şâfi lines on the Qur'ân. He died either in Kashmir or in Lahore in A.H. 1072 (A.D. 1661, 1662).

For notices see Mir'ât-ul-Khayâl, p. 198; Rieu, vol. ii., pp. 690, 691; Bodl. Cat., col. 269; Sprenger, Onde Cat., p. 128; Tadkirah-i-Ârzû, fol. 198<sup>b</sup>; Ethé, India Office Cat., No. 1580; W. Pertsch, Berlin Cat., pp. 921, 922, etc., etc.

VOL. I.

Commentaries on some Sûrahs.

Preface beginning:—

الضد لله الذي له كلمات لطيفة و فيها نكات نفيسة الخ

In the preface the author mentions that he named the commentary شاه تفسير and تفسير شاه, which gives the date of the composition

A.H. 1056.

fol. 2<sup>v</sup>.

Beginning of the commentary on سورة فاتحه:—

ما ابتدائه نكته

ما المبتد به اي شي الخ

سورة بقر fol. 6<sup>v</sup>.

Beginning:—

الم ذالك الكتاب لارب فيه

لكنه الش يعني الله لام يعني لا يدي

سورة آل عمران fol. 52<sup>a</sup>.

Beginning:—

آلم قد مر بيان الالف و الهم و الميم سابقاً الخ

The last thirty-three out of 200 (two hundred) verses are wanting.

سورة يوسف fol. 68<sup>v</sup>.

Beginning of the commentary:—

بنام آنكه يوسف سرغرو زوست

مكدر خاطري زن از ان زوست

The commentary is illustrated with verses throughout.



## No. 327.

fol. 255; lines and size the same as above.

## Vol. II.

Collections of the poetical works of Mullá Shāh.

Contents:—

رساله بسم الله

It is preceded by a preface beginning:—

احمد لمن قال الخ

This Risālah is on the subject of the initial formula, in the metre of Nizāmī's Makhlẓan-ul-Asrār, and contains 3,012 bayts.

The Maṣnawī itself begins:—

بسم الله الرحمن الرحيم  
غال و خط و زلف و قد مستقيم

fol. 25<sup>b</sup>. رساله حمد و نعت و منتهيت

Beginning:—

حمد الله رب العالمين

fol. 73<sup>b</sup>. يوسف زليخا

Beginning the same as in Ethé, India Office Cat., No. 1580:—

الهي حسن يوسف ده بيانرا

fol. 126<sup>a</sup>. رساله ديوانه

Beginning as in Ethé, India Office Lib. Cat.:—

مرا ديوانه دارد خوشياري

fol. 134<sup>b</sup>. رساله مرشد

Beginning the same as in Ethé, India Office Lib. Cat.:—

حمد ذاتي را كه اصل ذات ما است

رساله ولوله fol. 144<sup>b</sup>.

Beginning the same as in Ethé, India Office Lib. Cat. :—

از ولولۀ وصال یارم

رساله هوش fol. 172<sup>b</sup>.

Beginning the same as in Ethé, India Office Lib. Cat. :—

طرز خاموشی و طرح گفتن

رساله تعریفات خانها و باغات و منازل کشمیر fol. 185<sup>b</sup>.

Preceded by a prose :—

آغاز تعریفات خانها و باغات و منازل کشمیر دلپذیر مشتی  
لمالد الخ

The poem always begins thus, like the same in Ethé, India Office Lib. Cat. :—

بکنم خانه خود و صحتی چند الخ

رساله نسبت fol. 194<sup>b</sup>.

Beginning :—

حمد را نسبتی است با تو درصفت الخ

The collection of these *Maṣnawīs* is a very valuable and a unique one. Ethé, in his India Office Cat. (No. 1580), mentions that they are not found in many copies of Mullā *Shāh*'s works.

### No. 328.

fol. 277 ; lines and size same as above.

### Vol. III.

رساله شاهیه fol. 1<sup>a</sup>.

Beginning the same, in Ethé, India Office Lib. Cat. :—

ای تو شاد جهان و تو دارا الخ

fol. 48<sup>v</sup>. دیوان اول in alphabetical order.

Beginning:—

لفظ معنی گردد و معنی بلفظ آید ترا  
چشم معنی بین شود هر گاه با لفظ آشنا

fol. 107<sup>v</sup>. دیوان دوم in alphabetical order.

Beginning:—

حمد آنرا که مرا دیدد روشن دادا  
در توفیق برین بسته خود بکشادا

A collection of *Gazals* in alphabetical order in the form of letters from a lover to a beloved.

fol. 134<sup>v</sup>. Beginning:—

حرف ما را بشنوید امروز از معشوق ما  
مهرهائی ما عهد دزدید از صندوق ما

fol. 138<sup>v</sup>. شرح رباعیات. *Rubá'is* in alphabetical order with comments on them.

Beginning:—

در شرح آمد چهار عنصر ظاهر  
تا تافت بران چهار نور باهر

fol. 242<sup>v</sup>. رقعات. Letters.

Beginning:—

السان موفق بطلب و ریاضت را چون گذر گاه عرض الـ

fol. 268<sup>v</sup>. قصاید عربی

Beginning:—

اعتباراتك في الكل لدارك دعها الـ

All the three volumes which form the complete *Kulliyat* of Mulla Sháh are written by one scribe in a beautiful minute *Nasta'liq*, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins.

Not dated; 12th century.

No. 329.

fol. 230; lines 9; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{3}{4}$ .

کلیات احسن

## KULLIYÂT-I-AHSAN.

An autograph copy of the works of Zafar Khân.

Khawājah Mirzā Ahsan Ullah, whose takhalluṣ was Ahsan, خواجہ مرزا احسن اللہ المتخلص بہ احسن, was the son of Abul Ḥasan Turbatī. In the 19th year of Jahangir's reign, A.H. 1033 = A.D. 1623, Ahsan was appointed governor of Kābul on the transfer of Mahābat Khân, and received the title of Zafar Khân, with the manḡat of 1,500, which was subsequently raised to 2,500.

In the fifth year of Shāh Jahān's reign (A.H. 1041 = A.D. 1631) he was deputed to Kashmīr as a governor, which position he held down to the twenty-sixth year of that emperor's reign; after which he was transferred to Tattah. He married Buzurg Khānam, the daughter of Sayf Khân, and by this union was born 'Ināyat Ullah Āshnā, better known as Mirzā Muḥammad Tāhir Āshnā (see Ma'aṣir, vol. ii., p. 762). Ahsan began his poetical career in A.H. 1032 = A.D. 1623.

Besides being a noble of great influence in the courts of Jahāngir and Shāh Jahān, Zafar Khân was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this diwān he makes the following statements: That at the age of eighteen he wrote a Maṣnawī, which was thus chronogrammed by Ṣā'ib to show the date of its composition:—

تاریخ شروع خواستم گفت غرور

نویادۀ ز بوستان فکر احسن چید

That between the date of composition of the said Maṣnawī and the time he was engaged in writing this diwān a period of twenty-three years intervened, most of which he spent in the learned society of several distinguished poets, e.g., — رولتی همدانی — نادم گیلانی — حکیم رکن الدین مسعود and others. That when he went to Kābul he again had an opportunity of associating with such eminent poets as صوفی همدانی — وارسند — مد رفعتی — حکیم ضیاء الدین یوسف



and میر الهی. That his sudden return to Akbarābād deprived him of the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmir as governor of that place by Shāh Jahān, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of مولانا حیدر محمد عضالی, from whom he also learnt the art of calligraphy, قاضی محمد and محمد ملیم جوهری, قاسم الشهیر بشاخی زاده, طالب آملی. He further mentions the names of طالب کلیم and محمد جان قدسی, whose company he enjoyed on one of his visits to Kashmir. That it was in A.H. 1053 = A.D. 1643, while he was writing this preface, his son 'Ināyat Ullah Āshnā (d. A.H. 1081 = A.D. 1670) was born. That a few years previously he had arranged a diwān which was not quite after his ideal, and that in the composition of the next diwān, which contained Maṣnawīs, Ġazals and Rubā'īs, he was greatly assisted by میر محمد باقر علوی and مرزا محمد قزوینی, who were his constant companions and friends of twenty years' standing. The date of composition, A.H. 1053 = A.D. 1643, of the present diwān is given by Ṭālib-i-Kalīm in the following line:—

گلهای که چید از چمن طبع دستم شد

It is further requested in this preface that if any one happens to see the first diwān, he should consider the same obsolete and should in every respect give preference to the second diwān, that is, the present one.

Ahsan died in A.H. 1073 = A.D. 1670.

See Ethé, India Office Lib. Cat., No. 1601; Rieu, ii., p. 687\*; Ethé, Bodl. Lib. Cat., No. 49; Sarkhwas̄h (Sprenger, Oude Cat., p. 109); Sirāj (Oude Cat., p. 149); Sprenger, p. 325; Majma' un-Nafā'is, fol. 20\*; Ma'aṣir-ul-Umarā, vol. ii., pp. 752-753.

#### Contents:—

fol. 1<sup>a</sup>. Preface, beginning as in Ethé, India Office Lib. Cat.:—

لیل غرض الحان قلم در یستالسرائی دستالسرائی الخ

This preface is shorter than the one in the following copy.

fol. 8<sup>b</sup>. Another preface, beginning:—

حمد بیصد و سیاص بیعد مر حضرت واجب الصور و نگارنده  
پیکر بشر را مژاست الخ

fol. 12<sup>a</sup>. ماقی نامد گر جمع بند

Beginning:—

نی نشاء می در سر من هوش خیار است  
نی لغند بر آئینه دل عیش خیار است

fol. 17<sup>a</sup>. *Gazals* in alphabetical order.

Beginning as in *Ethé*, India Office Lib. Cat.:—

چو گردد شرمساری در قیامت عذر خواهد ما  
بسوزد خرمن عصیان خلق از برق آد ما

fol. 151<sup>a</sup>. *Rubā'is*, in alphabetical order, fifteen in number.

Beginning:—

افسرد شد از هجر تو هنگامه ما

The initial *Rubā'i* quoted in *Ethé*, India Office Lib. Cat., is not found in this copy.

fol. 154<sup>a</sup>. *Maḡnawī* which is entitled on fol. 162<sup>a</sup> as جلوه ناز:—

ازان نامش نهادم جلوه ناز  
که کرده دفتر حسن بتان باز

fol. 195<sup>b</sup>. Another preface.

Beginning:—

صاف روشن خضائه اخلاک به نشاء حمد داده پیمائی سرخوشند  
الخ

fol. 198<sup>b</sup>. Another *Maḡnawī*, called میخانه راز, and completed in six months (*vide* fol. 228<sup>b</sup>):—

بشش ماه این نسخه منظوم گشت  
بمیخانه راز موسوم گشت

In the epilogue, a prose piece, the author enumerates all his works, and gives with precision the number of verses in the *diwān*.

In the following colophon we are told that this copy was written by *Aḥsan* himself:—

راقبه احسن الله بن ابوالحسن المصطفی بطهران

A splendid copy, beautifully illuminated throughout.  
Written in fair Nasta'liq.  
Not dated.

## No. 330.

fol. 102; lines 17; size  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان ظفر خان احسن

## DÎWÂN-I-ZAFAR KHÂN AHSAN.

fol. 1<sup>a</sup>. Preface, beginning as in the first copy.

fol. 8<sup>b</sup>. Ġazals, in alphabetical order, beginning as above.

This copy is incomplete and breaks off with one or two Ġazals under the letter م.

Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A.H.

## No. 331.

fol. 71; lines 13; size  $7\frac{3}{4} \times 4\frac{1}{4}$ ;  $5 \times 3$ .

دیوان کاشی

## DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mir Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shîrâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahir Nağrâbâdî says that Qâdî Yahyâ and Mir Yahyâ were two different persons; the former, he says, was a native of Lahijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî; and the latter, according to the same author, was a native of Quin; but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kāshī's verses quoted by Ârzū, in which the poet, while expressing his hatred of Kāshān, the poet clearly admits that he originally belonged to Shirāz, and that his father emigrated to Kāshān:—

پدرم این خط از عرفان کرد  
که ز شیراز جا بکاشان کرد  
روح من زان بلند پرواز است  
گلم از خاک پاک شیراز است

Kāshī came to India during the time of Shāh Jahān, by whom he was appointed royal librarian, کتاب دار. Here Kāshī enjoyed the learned society of Hājī Muḥammad Jān Qudsi, Abū Ṭalīb Kalīm, and other eminent poets. Besides Qasīdahs, Ġazals and Rubā'is, he wrote several Maḡnawis.

The author of the *Yad-i-Bayḡā* places Kāshī's death in A.H. 1064 = A.D. 1653, and gives the following chronogram:—

احیای مثنیٰ چو کرد یحیی جان داد

For notices on the poet's life see: *Riyāḍ-ush-Shu'arā*, *loc. cit.*; *Majma'uu-Nafā'is*, vol. ii., fol. 540<sup>b</sup>; *Yad-i-Bayḡā*, fol. 248<sup>a</sup>.  
fol. 1<sup>a</sup>. Qasīdahs.

Beginning:—

نرم شد از صدمهٔ دوران ز بس هر استخوان  
دست من در آستین مغزی بود در استخوان

The Qasīdahs are in praise of the prophet, Shāh Jahān, 'Alimardān Khān, Sa'd Ullāh Khān, and others.

fol. 40<sup>b</sup>. Qit'ahs giving the dates of several contemporary events.

Beginning:—

خدا داد بختی بهاد جهان  
که بی معی کامش روان میشود

The last Qit'ah gives the date of Hājī Muḥammad Jān Qudsi's death.  
fol. 43<sup>a</sup>. Short Maḡnawis, the first beginning:—

کمان کج نشست و مثنیٰ راست شد



fol. 45<sup>a</sup>. Another Maṣnawī حکایت قلمدان.

Beginning:—

بنام خداوند لوح و قلم

fol. 50<sup>a</sup>. Another Maṣnawī معذرت نامه.

Beginning:—

نه گرگم نه یوسف در این روزگار—

fol. 51<sup>b</sup>. A Maṣnawī entitled آشکده.

Beginning:—

بدوزخ بگذرد تا کی حیاتم

fol. 53<sup>b</sup>. Another Maṣnawī called توبه نامه.

The manuscript ends with some satirical Qit'abs and a subscription in prose.

Written in a beautiful minute Nasta'liq, within gold-ruled borders.

Not dated; 18th century.

### No. 332.

fol. 198; lines 19; size  $7\frac{3}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

دیوان والہ

### DÎWÂN-I-WÂLIH.

Meagre accounts of the poet's life are found in a few Tadkirahs only. In his preface to the diwân the poet designates himself on fol. 4<sup>a</sup> as Darwish Husayn Wâlih Harawî, درویش حسین والہ هراوی. That the name of his father was Shaykh Gulâm 'Alî we come to know from some of the poet's poems, e.g., on fol. 24<sup>b</sup> we read:—

امام صومعه شیخ جهان غلام علی

بشر فقربری ز احتیاج امکانی

مستوده والد و شایسته مرشد والہ

وجود آگهی و معنی مسلمان

Wālih was a pupil of the celebrated Faṣīḥi Anṣārī (*vide* above), to whose praise he devotes a great portion of his preface and also addresses several poems found in the diwān. From the first three Qit'abs on fol. 66\* it would appear that the poet had altogether three sons, one of whom, born in A.H. 1040 = A.D. 1630, was called Muḥyi-ud-Dīn, and another in A.H. 1042 = A.D. 1632, who was named Ġulām 'Alī, after the name of the poet's father, and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet's son Muḥyi-ud-Dīn, who, as the poet says, was born to him at the age of fifty, we can conclude that Wālih was born in about A.H. 990 = A.D. 1582. The author of the *Majma'-un-Nafā'is* says that Wālih came to India during the reign of *Shāh Jahān*, but several poems and verses, e.g., on fol. 63\* :—

خسرو ملک خدا فرمانروای بحر و بر  
شاه نور الدین جهانگیر ابن اکبر بادشاه

suggest to us that the poet was in India even during the reign of Jahāngir. He lived in Bengal for some time, and to this he repeatedly refers in the diwān, and Mirzā 'Abdul Qādir Bidil is said to have visited Wālih several times. The same author of the *Majma'-un-Nafā'is* tells us that Wālih also left a *Maṣnawī* in the style of the celebrated Khāqānī's *Tuḥfat-ul-Iraqayn*. In addition to some poems in praise of the emperors Jahāngir and *Shāh Jahān*, several chronograms on events, the dates of which range from A.H. 1024–1075 = A.D. 1615–1664, lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Wālih's life see: *Majma'-un-Nafā'is*, vol. ii., fol. 518\*; *Yad-i-Bayḍā*, fol. 237\*; *Sarkhwush* (under the letter و), and *Nightar-i-'Ishq*, fol. 1905. A copy of the poet's diwān is mentioned in Sprenger, *Oude Cat.*, p. 588.

Contents of the diwān :—

fol. 1\*. Preface.

Beginning :—

نایب خدای عوالم وجود خرد با همه اجزای معرفت از ادراک  
کنه واحد مشرود بجهل بسیط مرکب است

In this preface the poet, after praising God and the prophet, lavishes praises at great length upon his master Faṣīḥi.

fol. 5\*. Blank.

fol. 5\*. Qaṣīdabs in praise of God, the prophet, Mirzā Faṣīḥi, Shaykh Ġulām 'Alī, Bāqar Khān, I'timād-ud-Daulah, and several other nobles of Jahāngir and *Shāh Jahān*'s court.

Beginning:—

ای بویان غانهای تنک دلها ساخته  
گرچه بیجانی برایت جا بجا ساخته

fol. 45<sup>a</sup>. Blank.

fol. 46<sup>a</sup>. Tarji'bands, mostly in praise of Mirzā Jān Beg.

Beginning:—

بسکه گردیده‌ام اندر طلبت جایی بجای  
بیم آنست که بیرون رزم از ملک خدای

There is a lacuna after fol. 60<sup>a</sup>.

fol. 61<sup>a</sup>. Tarji'bands, in praise of Murtaqid Khān. Some verses from the beginning of the first Tarji'band are missing, and it opens with the following line:—

ده کمان بسویت میکشد عدوگه رزم  
کجا است آنکه کند جانب تو پشت کمان

The burden runs thus:—

مهر آنچه ز نقش لگن سلیمان کرد  
ز خلق و مرصع عام معتقد بمان کرد

Again there is a lacuna after fol. 61<sup>a</sup>.

fol. 62<sup>a</sup>. Qit'ahs with chronograms on events ranging from 1042-1075.

Beginning of the first Qit'ah:—

واله در درویشی اگر زد نه گزافست  
در نعت ره فضل نصیب ایست مر آنرا

Some Qit'ahs are satirical.

fol. 77<sup>a</sup>. Blank.

fol. 77<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

خدا یا بشگفتان غمگین دل ما دردمندانرا  
چو گلبن از تو بر سر میزند گلنهای خندانرا

Cf. Sprenger, *Ouds Cat.*, p. 538, where بشگفتان is wrongly substituted by بهشکان.

fol. 190<sup>a</sup>. Rubā'is.

Beginning:—

یارب ز کرم عنایت چشم نری  
از خود شری ز غیر قطع نظری  
بر غفلت ما ز هوشیاری حشری  
در بیضیری گیم از ما خیری

The last Rubā'i runs thus:—

در دیده حیالی نبود دنیا را  
در وعده ادائی نبود فردا را  
کوش بشوایست نگویم که کرد  
کر کام و زبانی بدهم غوغا را

There are altogether one hundred and twelve Rubā'is in all.

Written in a fair minute Nasta'liq.

Not dated, apparently the latter part of the 17th century.

### No. 333.

fol. 520; lines (centre col.) 19; (margl. col.) 36;

size  $11\frac{1}{2} \times 7$ ;  $10 \times 5\frac{1}{4}$ .

کلیات طغرا

### KULLIYÂT-I-TUGRÂ.

The prose and poetical works of Mullâ Tugrâ.

According to most biographers Mullâ Tugrâ is called a native of Mashhad, but his contemporary biographer Tâhir Naṣrâbâdî, who speaks of the poet in the present tense, calls him a Tabrizî, but remarks that he heard from somebody calling the poet Mashhadî. The Library copy of Tâhir Naṣrâbâdî's Taḍkirah reads Tugrâ-i-Tabrizî, but the authors of the Majma'-un-Nafâ'is and Nishtar-i-'Ishq say that Tâhir calls the poet



a native of Qazwīn. He came to India during the last period of the reign of Jahāngīr, or in the beginning of Shāh Jahān's time. On entering the court of Shāh Jahān, Mullā Ṭughrā was appointed the Muṣhṣī of Prince Murād Baksh, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to Balkh. He travelled for a long time all over the Deccan and subsequently settled in Kashmīr, where he went in the suite of Mirzā Abul Qāsim. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the *Majma'-un-Nafā'is* says that he has seen Ṭughrā's diwān consisting of ten thousand verses, and that the poet's Kulliyāt received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous Hindī words, he composed a Qaṣīdah in praise of Rājah Jaswant Singh, chiefly consisting of Hindī words. The same author further adds that Ṭughrā wrote satirical verses against the distinguished poets of his age, such as Mirzā Šā'ib, Salīm, Qudṣī, Kalīm and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against Ṭughrā, and amongst them particularly mentions the name of Mullā Ġanī Kashmīrī. It is remarkable to notice that in the verses which do not scan with the word Ṭughrā, the poet has used the nom-de-plume Shīftah, شيفته (see *Majma'-un-Nafā'is*). Ṭughrā spent the last years of his life in Kashmīr, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see: Tāhīr Naṣrābādī, fol. 200<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 291<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 244<sup>a</sup>; *Tadkīrah-i-Ḥusaynī*, fol. 125<sup>a</sup>; *Nishṭar-i-Ishq*, fol. 1111; *Yad-i-Bayḍā*, fol. 137<sup>b</sup>.

See also Rien, pp. 742, 744, 850 and 875; W. Pertsch, p. 24; *Ethé*, *India Office Lib. Cat.*, Nos. 1586-1591, etc.

#### Contents of the Kulliyāt :—

Beginning with ماعی نامہ, Sāqī Nāmah :—

زهی لطف سازنده آب و خاک

برقص آور میز طاووس ناک

fol. 127<sup>a</sup>. (Gazals arranged in alphabetical order, except the first which begins thus :—

نمیشد نو خط دیوان ما رخسار گلستانی

ز بسم الله بر سر گر نمیزد متاع ریحانی

The first alphabetical *Ġazal* begins thus:—

تا نام تو سر دفتر معنیست رقم را  
بر فرد بیان سجده ضرور است قلم را

fol. 292<sup>b</sup>. *Qasidabs* in praise of *Kashmir*, *Shah Jahan*, and other persons of distinction.

Beginning:—

حکمت او در کفود شکسته خاک را  
پر گهر اشک ساخت حلقه اخلاک را

fol. 353<sup>b</sup>. *قطعات*.

Beginning:—

تبارک الله ازین یزم عشرت افروزی  
که عیش میرسد از وی بهار عد جهان

fol. 357<sup>a</sup>. *Fards*.

Beginning:—

صد دل بیک نگاه تو سوزد جدا جدا  
یاک آتش است و شمع فروزد جدا جدا

fol. 358<sup>b</sup>–391<sup>b</sup>. Short *Maṣnawis*, *Tarjīb-bands*, *Tarkīb-bands* and *Mukhammasāt*. The first *Maṣnawī* begins thus:—

بنام آنکه شد سازنده چرخ  
برقصش چرخ چون معروف در کرخ

The following refined prose-writings consist of several treatises.

# I.

fol. 397<sup>b</sup>.

فردوسیہ

**FIRDAUSIYYAH;**

OR,

"THE PARADISAICAL."

A description of the beautiful city of *Kashmir*.

Beginning:—

ای در طلب تو خانه بر دوش صاحب . . . ثنای بهار پیرائی  
که انگشت سبز را بدالهای شبنم الخ

Rieu, ii., p. 742, No. II.; *Ethé*, India Office Lib. Cat., No. I.

## II.

fol. 402<sup>a</sup>.

تاج المدايح

TÂJ-UL-MADÂ'IH ;

OR,

"THE CROWN EULOGIES."

In praise of Prince Murâd Bakhsh.

Beginning:—

چو این لسته زیب لوايح شده . . . . سرخ روئي قلم بنگارش  
ثناي شهشاهيست الخ

Rieu, No. XI.; Ethé, India Office Lib. Cat., No. II.

## III.

fol. 406<sup>b</sup>.

الهاميه

ILHÂMIYYAH ;

OR,

"THE INSPIRATION."

A Sâfic treatise.

Beginning:—

در نزد محبت همه جا غفلت عکس . . . . لله الصمد که بخش  
مرادم در پوست تخته تجرد نشسته الخ

See Rieu, No. VII.; Ethé, India Office Lib. Cat., No. III.

## IV.

fol. 411<sup>a</sup>.

MIR'ÂT-UL-FUTÛH ;

OR,

"THE MIRROR OF VICTORIES."

In praise of the Conquest of Balkh and Badakhshân, by Prince Murâd Bakhsh during the years A.H. 1055-1057 = A.D. 1645-1647.

Beginning:—

یگه تازان میدان تقریر از دولت متایش الخ

Rieu, No. VI.; Ethé, India Office Lib. Cat., No. IV.

V.

fol. 415<sup>a</sup>.

مرثعات

MURTAFI'ÂT;

or,

"EXALTED MATTERS."

A description of a *darbâr* at Jahângîr's court.

Beginning:—

لویهار آمد که مٹراض از یر بلبل کند الخ

See Rieu, No. V.; Ethé, India Office Lib. Cat., No. VII.

VI.

fol. 417<sup>a</sup>.

تجلیات

TAJALLIYYÂT;

or,

"MANIFESTATIONS."

Another treatise in praise of Kashmîr, with a eulogy upon Mir Husayn Sabzwârî.

Beginning:—

کشمیر بود فصل مخزان عالم نور الخ

See Rieu, No. IX.; Ethé, India Office Lib. Cat., No. V.

VII.

fol. 240<sup>a</sup>.

مشابهات ربیعی

MUSHÂBAHÂT-I-RABÎ'Î.

"Comparisons drawn from the spring," etc.; also known as *مشابهات بدیعی*, or "Wonderful comparisons."

VOL. III.

K



Beginning:—

موسم آن باشد که میما راکت هندی میکند الخ

See Rieu, No. XII.; Ethé, India Office Lib. Cat., No. IX.

VIII.

fol. 422<sup>a</sup>.

کنز المعانی

KANZ-UL-MA'ÂNÎ;

OR,

"THE TREASURE OF THOUGHTS."

In praise of Shâh Shujâ'.

Beginning:—

نفایس معزن دهان جواهر حمد مکرمینست الخ

See Rieu, No. X.; Ethé, India Office Lib. Cat., No. VI.

IX.

fol. 424<sup>a</sup>.

تعداد التوادر

TA'DÂD-UN-NAWÂDIR;

OR,

"THE NUMBER OF STRANGE THINGS."

\* A description of eight stages on the road leading to Kashmîr.

Beginning:—

در لیله زمین حمد دلگیر شدم الخ

See Rieu, No. XXII.; Ethé, India Office, No. XII.

X.

fol. 425<sup>a</sup>.

مجمع الغرائب

MAJMA'-UL-ĠARÂ'IB;

OR,

"THE COLLECTION OF WONDERS."

A description of the lake Kamam.

Beginning:—

چه نويسم از وسعت دريا چه كمم الخ

See Rieu, No. IV.; Ethé, India Office, No. VIII.

# XI.

fol. 427<sup>a</sup>.

تأیيدات

## TAHQÎQÂT.

"Verifications, or the poetical applications of the names of the planets."

Beginning:—

از بس غلط است حرف قاموس فلک الخ

See Rieu, No. III.; Ethé, India Office, No. XI.

# XII.

fol. 428<sup>b</sup>.

آهنگه بلبل

## ÂHANG-I-BULBUL;

OR,

"THE SONG OF THE NIGHTINGALE."

Otherwise called جوش بلبل, or "The Ebullition of the Nightingale"; also known as دیباچه معیار الادب, or "The Preface to the Standard of Perception." In praise of Ḥafiz's diwân.

Beginning:—

پیشرو ساز سخن ترا که حمد صالحیست الخ

See Rieu, No. I.; Ethé, India Office, No. X.

# XIII.

fol. 429<sup>b</sup>.

نمونه انشا

## NAMÛNAH-I-INSHÂ;

OR,

"A MODEL OF COMPOSITION."

In praise of Aurangzib.

Beginning:—

سیمین وزقی ز یاسمین دادند الخ

See Rien, No. XXXII.; Ethé, India Office Library Cat., No. XVII.

XIV.

fol. 431<sup>a</sup>.

دردناك

**DARDNÂK;**

"AFFLICTED."

Also called **گريه قلم**, *Giryah-i-Qalam*; or, "The Weeping of the Pen." A description of the rainy season.

Beginning:—

گريه قلم خطاب اين رقم الخ  
دردناك طغراست كه از ماتم افروزي الخ

See Rien, No. XXVII.

XV.

fol. 433<sup>a</sup>.

معراج الفصاحة

**MI'RÂJ-UL-FASÂHAT;**

OR,

"THE ASCENT OF ELOQUENCE."

\* In praise of Sayyid Bahâdur Khân.

Beginning:—

از حق سخن معجزه آئين خواهم الخ

See Rien, No. XXVIII.; Ethé, India Office, No. XXII.

XVI.

fol. 437<sup>a</sup>.

الوار المشارق

**ANWÂR-UL-MASHÂRIQ;**

OR,

"THE LIGHTS OF THE EAST."

Beginning:—

ای جوش دل صراحتی و جام از تو الخ  
شب تشنهان بزم سخن بهر آب حمد خالقی سرخوش اند الخ

See Rien, No. XIX.; Ethé, India Office, No. XVIII.

XVII.

fol. 441<sup>a</sup>.

پریخانه

PARÎKHÂNÂH ;

OR,

"THE FAIRY'S HOUSE."

In praise of Shâh 'Alâûs II. of Persia.

Beginning:—

ای راقم فرد رزق چه صبح و چه شام الخ  
لشظ قلبي که قطعه نویسان مثال سرمشق تازگی الخ

See Rien, No. XXV.; Ethé, India Office, No. XIX.

XVIII.

fol. 447<sup>a</sup>.

وجدیه

WAJDIYYAH.

Also styled وجدیه جان, metaphors drawn from music.

Beginning:—

لعمه دلنشین بتولم حمد سازدده مقام پذیرد الخ

See Rien, No. XXXI.; Ethé, India Office, No. XV.

XIX.

fol. 454<sup>a</sup>.

کلمه الحق

KALIMAT-UL-HAQ ;

OR,

"THE WORD OF TRUTH."

A complaint of the want of liberty of the king and the king's son.



Beginning:—

دوران چو در ستایش مردي بها نداده الخ

See Rien, No. XVIII.; Ethé, India Office, No. XX.

## XX.

fol. 455<sup>a</sup>.

آشوب نامه

ÂSHÛB NÂMAH;

OR,

"THE BOOK OF TUMULT."

In praise of Zulâli's seven Maḡnawîs.

Beginning:—

شکر ناظمي که ايباس بروج سپهر از معني ابداعش صورت  
وجود بسته الخ

See Rien, No. XXI.; Ethé, India Office, No. XXI.

## XXI.

fol. 461<sup>a</sup>.

ثمره طبي

SAMRAH-I-TIBBÎ;

OR,

"THE MEDICAL FRUIT."

Metaphors drawn from the medical art.

Beginning:—

اي درد تو بهتر از دواي دگري . . .

شکر حکيمي که درد بيدرمان آيوب از داروي صبوريش الخ

See Rien, No. XXX.; Ethé, India Office, No. XVI.

## XXII.

fol. 466<sup>a</sup>.

جلوسيه

JULUSIYYAH;

"ACCESSION."

A eulogy on the accession of Aurangzib.

Beginning:—

ای کوکبه است فروغ پیمای سریر . . . .  
سر زبان از حمد شهشاهی تواند بتاج رسید الخ

See Rieu, No. XXIV.; Ethé, India Office, No. XIV.

XXIII.

fol. 474<sup>b</sup>.

چشمه فیض

CHASHMAH-I-FAYD;

OR,

"THE SOURCE OF OVERFLOW."

Addresses to the Sovereign, with a description of the prophet's Mi'rāj or Ascension to heaven.

Beginning:—

ای ملک وجود پر درت ماوایی . . . .  
حمد اکبر بادشاهی که لشکر نور ذائقش الخ

See Rieu, No. XXIX.; Ethé, India Office, No. XIII.

XXIV.

fol. 489<sup>b</sup>.

رقعات

RUQA'ÂT;

OR,

"LETTERS."

Beginning with the عبرتنامه, "Ibrat Nāmā"; or, "The Book of Warning," called in Rieu عنبر نامه; or, "The Book of Ambergris"; an exposure of the plagiarisms of Naṣrā-i-Hamadāni, written for Muqim Kāshī.

Beginning:—

قلبی بهر مٹیا شده عبرت نامه . . .  
در حالتی که تیغ جانفراش را قلمتراش شمردی الخ

See Rieu, Nos. XVI. and XVII.; Ethé, India Office, No. XXIII.

## XXV.

fol. 519<sup>a</sup>.

تذكرة الأحياء

## TADKIRAT-UL-AHIBBÂ;

OR,

"MEMORIAL OF FRIENDS."

Also called تذكرة الأخيار; or, "Memorial of the Good"; or, تذكرة الأتقيا; or, "Memorial of the Godly"; a eulogy on twelve contemporary *Shaykhs* and other renowned men then living in Kashmir.

Beginning:—

طغرا تا كي لیغ زبان لیز کنی الخ

See *Rien*, No. VIII.; *Ethé*, India Office, No. XXIV.

The above collection of refined prose writings consists of twenty-five *risâlahs*, eighteen of which, together with Tugrâ's letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل طغرا.

Written in a fair Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. 334.

fol. 122; lines 11; size  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{2} \times 3$ .

دیوان غنی

## DÎWÂN-I-ĠANÎ.

Maulânâ Muḥammad Tâhir Ġanî, a resident of Kashmir, was, according to the author of the *Riyâḍ-ush-Sharâf*, the disciple of his learned countryman Maulânâ Muḥammad Muḥsin Fânî, a poet of great eminence. He adopted the poetical title of Ġanî as a chronogram for the year A.H. 1060 = A.D. 1650, the year in which he composed poetry for the first time. Ġanî flourished during the governorship of Zâfir Khân Aḥsan, and possessed a great admirer in the person of Nawwâb Wahîd

Zamān Tāhir Wahīd. Gāni enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses.

His companions Abū Ṭalīb Kalīm and Hājī Muḥammad Jān Qudsi greatly admired the poetical compositions of Gāni, while the celebrated Ṣā'ib for his own bayāḍ made a selection of two hundred and twenty verses from Gāni's diwān. According to the authors of the *Riyāḍ-ush-Shu'arā* and *Majma'-un-Nafā'is* Gāni left about twenty thousand verses. Although a poet of vast learning, Gāni had no ambition to attach himself to the Imperial throne. Tāhir Naṣrābādī states on a reliable authority that the emperor of India once wrote to Sayf Khān, the governor of Kash-  
mir, to send Gāni to the Imperial throne. Being requested by Sayf Khān, the poet instructed the governor to report to the emperor that he (the poet) was insane and could not, therefore, attend the court. Sayf Khān objected to this, saying how could he apply the term "insane" to a sound man? At this the poet all of a sudden tore his collar, and like one insane marched off towards home, and died after three days. The date of his death is fixed in A.H. 1079 = A.D. 1668 in the beginning of Aurangzib's reign. Gāni's diwān was collected by his friend Muḥammad 'Alī Māhir, who composed the following chronogram on the poet's death, quoted in Rieu, ii., p. 692:—

تھی چون کرد بزم شیخ را گردید تاریخش  
کہ آگاہی سوی دار بٹا از دار غالی شد

For notices on the poet's life see: Tāhir Naṣrābādī, fol. 265<sup>b</sup>; *Yad-i-Bayḍā*, fol. 170<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 287<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 344<sup>b</sup>; Rieu, *ib.*; *Ethé, Boll. Lib. Cat.*, No. 4127.

Contents:—

fol. 1<sup>a</sup>. Qaṣīdahs.

Beginning:—

سوز داغ دل ما دفع نشد از مرهم  
گرمی شمع ز کافور نمیگردد کم

The Qaṣīdahs are intermixed with Fards, Maṣnawīs, and Qit'ās.

fol. 10<sup>a</sup>. Gāzals.

Beginning:—

جنونی کو کہ از قید خود بیرون کشم یا را  
کنم زنجیر بائی شویشتن دامان صبرا را

fol. 112<sup>a</sup>. Rubā'is.



Beginning:—

چون نیست در افتادگیم کس را شک  
بر خاصه از چه رو بچنگم هر یک  
دعوی برابری ندارم بکسی  
بر خاک چرا برابرم کرد فلک

The *diwān* of Gāni has been printed in Lucknow, A.H. 1261.

A good copy; written in clear minute *Nasta'liq*, within gold ruled borders, by order of one *Khwājah Muḥammad Khān*.

Dated A.H. 1160.

Scribe محمد فیض الله

### No. 335.

fol. 98; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of Gāni's *diwān*, beginning with *Gazals*:—

جنوبی کو کہ از قید خرد بیرون کشم پا را الخ

fol. 82<sup>b</sup>. *Rubā'is*, beginning as in the preceding copy:—

چون نیست در افتادگیم کس را شک الخ

fol. 92<sup>a</sup>. Miscellaneous verses consisting of *tārikhs*, eulogies and satires, etc., which were added towards the end of Gāni's *diwān* by his pupil Muslim, as would appear from the following short introduction in the beginning:—

اشعار متفرقه از قسم تواریخ و تعریضات و هجویات و غیره که  
مسلم مغشور شاگرد مصنف میروزی بعد جمعیت اشعار در آخر  
دیوان از تصنیف لطیفش درج ساخته درینجا بهمان ترتیب  
جامع بی تقدیم و تاخیر برای تشریح صغیر و کبیر بیاید تحریر  
میرسد تا کدام شعر از اشعار مشهوره مصنف باقی ماند والله  
اعلم

The first eight *Gazals* have a commentary on the margin extending from foll. 1<sup>b</sup>-3<sup>b</sup>.

Written in minute *Nasta'liq* on various coloured papers.

Dated A.H. 1273.

No. 336.

foll. 177; lines 15; size 10 × 4½; 8 × 3½.

یوسف و زلیخا

YÛSUF WA ZALÎKHÂ.

A *Maṣnawî* by Nâzîm.

Mullâ Nâzîm of Herat, who, as stated in *Rien*, was the son of *Shâh Rujâ Sabzwârî*, flourished during the time of *Shâh 'Abbâs II.* (A.H. 1052-1077 = A.D. 1642-1667). He was a pupil of *Maulânâ Faṣîḥî* and a court-poet and favourite of 'Abbâs Qulî *Khân Shâmlû*, the *Beglerbeg* of Herat, at whose request the poet composed the present *Maṣnawî*. The poet himself says in the epilogue that he spent fourteen years in the composition of this poem, having commenced it in A.H. 1058 = A.D. 1648, and completed it in A.H. 1072 = A.D. 1661. The style of the *Maṣnawî* is very highly spoken of by his contemporary biographer *Tâhir Naṣrâbâdî* and other *taḍkirah* writers. Nâzîm died in A.H. 1081 = A.D. 1670.

For further particulars see; *Tâhir Naṣrâbâdî*, fol. 125<sup>a</sup>; *Majma' un-Nafâ'is*, vol. ii., fol. 468<sup>b</sup>; *Riyâḍ-ush-Shu'arâ*, fol. 432<sup>a</sup>; *Rien*, ii., p. 692; *Ethé*, India Office Lib. Cat., Nos. 1593-1598; *Ethé*, Bodl. Lib. Cat., No. 1130; *W. Pertsch*, Berlin Cat., pp. 29, 721 and 927; *Sprenger*, Oude Cat., pp. 129, 151 and 515; *Âtash Kadah*, p. 156.

Beginning as in *Ethé*, India Office Lib. Cat.:—

خدا یا چون سپهرم سینہ یکشا

دلم طوطی کن و آئینه بنما

Printed, Oude Akhbâr Press, Lucknow, A.H. 1286.

Written in careless *Nasta'liq* within coloured borders.

Dated A.H. 1170.

## No. 337.

fol. 124; lines (central column) 14; (marginal column) 28;  
size  $9 \times 5\frac{1}{2}$ ;  $7\frac{3}{4} \times 4$ .

دیوان عظیم

## DÎWÂN-I-'AZÎM.

'Azim or 'Azimâ, who was born in Nishâpûr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulânâ Qaydî, who was a nephew of the distinguished poet Nazîrî, and himself a poet of some note, came to India during the reign of Shâh Jahân, and died at sea on his way back to his native country in A.H. 1064 = A.D. 1653. 'Azim's brother, Mullâ Muqim or Muqimâ, with the *takhalluṣ* Faujî (a copy of whose diwân is mentioned in Rien, p. 696), also came to India and entered the services of Mirzâ Jân Beg, a general under Shâh Shujâ'. Faujî, after performing a pilgrimage to Mecca returned to Nishâpûr, where he died at the age of forty-two in A.H. 1075 = A.D. 1664. Referring to his respectable connection, 'Azim, in course of his admonitions to his son, speaks thus on fol. 113\* (margin):—

نطق تو گرفته دلپذیری  
از منطق قیدی و نظیری  
نسبت ز دو جالبت شریفست  
این قافیه قایل ردیفست

Most of the poems of 'Azim are in praise of Shâh Sulaymân (A.H. 1077-1105 = A.D. 1666-1693), Bayrâm 'Alî Khân of Nishâpûr, who died, according to a chrenogram on fol. 51\*, in A.H. 1071 = A.D. 1660, and his son, Muḥammad Ibrâhîm.

The author of the *Natâ'ij-ul-Afkâr* adds further, that 'Azim enjoyed the warm favour of Mirzâ Sa'd-ul-Dîn Muḥammad Râqim, Wazir of Khurâsân.

The conflicting statements of 'Azim's biographers regarding his visit to India have thrown us into great confusion. The authors of the *Riyâṭ-ush-Shu'arâ*, *Makḥzan-ul-Garâ'ib* and *Khulâsat-ul-Afkâr* state that 'Azim came to India during the time of Shâh Jahân, while the first named two authors assert that the poet was entrusted with the

Diwanship of Lahore by the emperor. While Sarkhwush, a contemporary biographer of 'Azim, followed by the author of the *Majma'-un-Nafā'is*, notices two different poets of the same name, viz., عظیمای لیثاپوری and آقا عظیما, and says that the former never came to India and that the latter was the Diwān of Lahore, and concludes his accounts of the two poets in few words:—

عظیمای لیثاپوری—صاحب فکر تازه بود—در هندوستان  
نیامده . . . آقا عظیما—دیوان بیوتات لاهور نیز محض فکر  
است—

Dr. Rieu, who could not trace anything to prove 'Azim's residence in India, seems to support the statement of Sarkhwush that the poet never came to this country; but the fact that Sarkhwush completed his *tadhkirah* in A.H. 1093 = A.D. 1682, after which 'Azim lived for many years, and further, the existence of the verse in which the poet speaks of his becoming a Hind-parast, seem to support the statements of the author of the *Riyāḍ-ush-Shu'arā* and others.

The lines referred to (found on fol. 116\* of the diwān) are as follows:—

گردید عظیم عاقبت هند پرست  
از منت طوسی و لیثاپوری رست

Tahir Naṣrābādī, who speaks of the poet in the present tense, does not touch the point of 'Azim's coming to India, and simply remarks that although he (Tahir) could not visit 'Azim, he heard from his relatives that 'Azim was a good poet and belonged to a family the members of which were polished and enlightened. Shīr Khān, Lodi, another contemporary of 'Azim, gives only a short account of the poet's brother Qaydī, without mentioning the name of 'Azim. According to the author of *Mir'āt-uṣ-Ṣafā* (Rieu, p. 701) 'Azim died in A.H. 1110 = A.D. 1698, or according to the authors of the *Khulāṣat-ul-Afkār*, *Natā'ij-ul-Afkār* and *Nagmah-i-Andalīb* (Rieu, *loc. cit.*), in A.H. 1111 = A.D. 1699.

For notices on 'Azim's life see: Tahir Naṣrābādī, fol. 185\*; *Khulāṣat-ul-Afkār*, fol. 124\*; *Riyāḍ-ush-Shu'arā*, fol. 277\*; *Yad-i-Bayḍā*, fol. 150\*; *Khazānah-i-Āmirāh*, fol. 333\*; *Makhzan-ul-Gurā'ib*, vol. ii., fol. 564; *Natā'ij-ul-Afkār*, p. 208. See also Rieu, ii., p. 701\*; Sprenger, *Oude Cat.*, pp. 113, 358.

#### Contents:—

fol. 1\*. Qasīdahs in praise of Bayrām 'Alī Khān and his son Ibrāhīm Khān.



Beginning:—

ای ز بسم الله کل بر فرق فرقان ریخته  
شکر الصد ازان در کام انسان ریخته

On the margin of fol. 1<sup>a</sup> begins the Maṣnawī called فوز عظیم:—

دارم سر حمد حق تعالی الخ

This Maṣnawī, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhār after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Shāh 'Abhās II., Mirzā Sa'd-ud-Dīn (Wazīr of Khurāsān), Ša'fi Qull Khān and others.

fol. 15<sup>b</sup>-120<sup>a</sup>. Chronograms on several contemporary events, the dates of which range from A.H. 1055-1082 = A.D. 1645-1671.

fol. 116<sup>b</sup>. Preface which 'Azīm wrote to the جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān.

Beginning:—

واحد الذات کثیر الصفات عظیم الشانی را ستایش و نیایش  
بی منتها مزاوار الخ

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram:—

بنوشته بی تاریخ مجموعہ بیرام خان

fol. 117<sup>a</sup> (margin). جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān. This Maṣnawī is chiefly devoted to the praise of God and the prophet.

Beginning:—

الهی دیدۀ ده خالی از عیب  
که سوزد از نگاهش پردۀ عیب

fol. 120<sup>a</sup>. Another Maṣnawī in praise of a garden called باغ فرح بخش.

Beginning:—

صبا عی دست موسی آمشیش  
عیان نور تجلی از جبینش

Written in a minute Nasta'liq. Not dated, apparently 18th century.  
Some folios at the end contain short selections from the diwân of Jalâl Asir written in a different hand.

## No. 338.

Foll. 322; lines 15; size 8 × 5; 5½ × 2½.

دیوان ملا رفیع

## DÎWÂN-I-MULLÂ RAFÎ'.

Mirzâ Hasan Beg Rafî', مرزا حسن بیگ رفیع, was originally an inhabitant of Qazwîn, but, on account of his long residence in Mashhad, he is better known as Mashhadi. The author of the *Majma'-un-Nafâ'is* relates that when 'Abd Ullah Khân Uzbek invaded Khurâsân (A.H. 993 = A.D. 1585) he took away with him, along with other prisoners, Mirzâ Rafî', who was only a boy at that time. Rafî's remarkable intelligence attracted the attention of Nadr Muḥammad Khân, the governor of Balkh. The same author further adds that when Shâh Jahân conquered Balkh and defeated Nadr Muḥammad Khân (A.H. 1056 = A.D. 1646), Rafî' with Nadr Muḥammad's son came to India. The author of the *Natâ'ij-ul-Afkâr* states that Rafî' came to India before Shâh Jahân's expedition to Balkh. Rafî's contemporary biographer, Tâhir Naṣr-âbâdî, gives us to understand that the poet, who was the Kitâbkhâr of Nadr Muḥammad Khân, and whose wife's sister the poet married, drew the attention of Shâh Jahân and was brought to India by the emperor, and that Hâjî Muḥammad Jân Mashhadi maliciously reported to Shâh Jahân that Rafî' was only an ordinary poet. This, says Tâhir, hopelessly lowered the poet's position and he was deprived of the imperial favour for ever. But the author of the *Hiyâṭ-ush-Shu'arâ* and other later biographers distinctly say that the above statement of Tâhir is untrustworthy. We can, however, rely upon the statement of the author of the *Khazânah-i-Âmirah*, who, on the authority of 'Abdul Ḥamid's Padishâh Nâmah, relates that, on the 14th Rajab, A.H. 1054 = A.D. 1644, Hasan Beg Rafî', Munshi of Nadr Muḥammad Khân, came to pay respect to the imperial throne and received the *Khîrât* and a reward of three thousand rupees, and was subsequently honoured with the *manâsh* of five hundred, and that on the 4th Rabi', A.H. 1063 = A.D. 1652, the poet received a reward of three thousand for composing a poem in

praise of the emperor. The same author, supported by several others, relates that Rāfi' also received once a reward of five hundred rupees from Shāh Jahān's daughter, Jahān Ārā Begam, for a verse in a poem which he composed in praise of the garden باغ عیانت بخش.

As a poet Rāfi' is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dārā Shikōh, to whom he addressed many laudatory poems. During the time of Aurangzib, Rāfi' was appointed the Diwān of Kashmir, and after resigning the imperial service passed a retired life in Delhi. Tāhir says that, at the time of the composition of his work A.H. 1083 = A.D. 1672, he heard that Rāfi' was living in great distress. Sarkhwash, who wrote his work in A.H. 1093 = A.D. 1681, speaks of the poet in the past tense. The author of the Mir'āt-ul-Ālam, composed in A.H. 1078 = A.D. 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rāfi' died some time between A.H. 1083 and 1093 = A.D. 1672 and 1682.

For references see Tāhir Nasrābādī, fol. 156<sup>b</sup>; Mir'āt-ul-Ālam, fol. 443<sup>b</sup>; Majma'-un-Nafā'is, vol. i., fol. 162<sup>a</sup>; Khazānah-i-Āmirah, fol. 173<sup>b</sup>; Shuhf-i-Ibrāhīm, fol. 328<sup>a</sup>; Nishtar-i-Ishq, fol. 705; Natā'ij-ul-Afkār, p. 179. See also Ethé, India Office Lib. Cat., No. 1603; Sprenger, Onde Cat., pp. 92, 111, etc.

Besides the diwān Rāfi' also wrote several Maṣnawis.

#### Contents of the diwān :—

fol. 1<sup>a</sup>. Qasidas, mostly in praise of Shāh Jahān and Dārā Shikōh, arranged in alphabetical order.

Beginning :—

تا لدھی چون صدیق سینہ خود را عطا  
با دل تو کی شود گوهر عشق آشنا

fol. 65<sup>a</sup>. Guzals in alphabetical order.

Beginning :—

ای نام تو از خوبی آرایش دیوانها  
زین نام بهر عنوان ظاهر شده فرمالها

fol. 316<sup>a</sup>. Rubā'is.

Beginning :—

این بیخردان که طالب دنیا بند  
هر یک بگمان خویش بکتابند

Written in ordinary fair Nasta'liq.

Dated Rajab, A.H. 1089.

No. 339.

fol. 59; lines 15; size 9 × 6½; 7 × 4.

دیوان بینش

# DÎWÂN-I-BÎNISH.

The lyrical poems of Binish.

Binish, with his proper name Iemâ'îl, was a Kashmîrian poet of some distinction. According to the author of the *Şuhuf-i-Ibrâhîm*, the poet's ancestors belonged to Persia, but the poet was born and brought up in Kashmîr. He came to Delhi during the time of Aurangzib. According to Rieu, some of the poet's poems are addressed to Şafshikan Khân, who accompanied Aurangzib on his expedition to Kashmîr in the sixth year of his reign. A copy of the poet's Kulliyât, containing several Maşnawîs, is noticed in Rieu, ii., p. 695.

For notices see: *Majma'-un-Nafâ'is*, fol. 81\*; *Riyâd-ush-Shu'arâ*, fol. 68\*; *Şuhuf-i-Ibrâhîm*, fol. 134\*; *Nishtar-i-Ishq*, fol. 285; *Makhzan-ul-Garâ'ib*, fol. 115.

The present copy contains only the poet's *Gazals* arranged in alphabetical order.

Beginning:—

سر زند چون عرف خواجش از لب اظهار ما  
میزند میلی شکست رنگ بر رخسار ما

Written in fair Nasta'liq.

This copy, dated the 8th Rabi' I., A.H. 1324, was written by the Library scribe Pa'll-ul-Bâri, at the request of Şhibâb-ud-Dîn Khusha Baksh, the then assistant Librarian.

Written in a neat, good Nasta'liq.



## No. 340.

fol. 75; lines 12; size  $6\frac{1}{2} \times 4\frac{1}{2}$ ;  $4\frac{1}{2} \times 2\frac{1}{2}$ .

The same.

Another copy of the *dīwān* of Binish, containing *Gazals* without alphabetical order. Slightly defective at the beginning.

The initial line with which this copy opens is illegible, and the second *Gazal* begins thus:—

هرگز نشد بصرف طلب آشنا لبم  
از آبروی خویش چو دریا لبالم

Written in a careless *Nasta'liq*.

Apparently 19th century.

## No. 341.

fol. 486; lines 27 (in 4 coll.); size  $12\frac{1}{2} \times 8$ ;  $10 \times 5\frac{1}{2}$ .

کلیات صایب

## KULLIYÂT-I-ŞÂ'IB.

The poetical works of Şâ'ib.

Mirzâ Muḥammad 'Alī, with the poetical title of Şâ'ib, مرزا محمد علی المتخلص به صایب, was, according to the author of the *Şuhuf-i-Ibrâhīm*, son of Mirzâ 'Abd ur-Raḥīm. Şâ'ib is called Tabrizi as well as Işfahānī. The fact is that the ancestors of Şâ'ib originally belonged to Tabriz, where they were settled from a long time. Under the patronage of Shâh 'Abbās the Second, the poet's family was removed to Işfahân, and his father was honoured with the post of the *Kal Khudâ*, or provost of the merchants of 'Abbâsâbâd. It was in Işfahân that Şâ'ib was born in about A.H. 1012 = A.D. 1603. It is said, in the *Riyâd-ush-Shu'arâ*, that at an early age Şâ'ib showed a peculiar taste for poetry, and spent his days in the company of learned men such as Ḥakīm Ruknâ, Shifâ'i, and

others. Several biographers state that Ša'ib in his youth performed the pilgrimage at Mecca, and then visited the sacred tomb of the Imām Mūsā Raḍā in Khurāsān, and the author of the *Nishtar-i-Ishq*, in support of this statement, quotes the following verse of the poet:—

لله الحمد که بعد از مشر حج صایب  
عهد خود تازه بسلطان خراسان کردم

On his return to Isfahān Ša'ib contemplated another voyage, which brought him to India during the latter period of the reign of Jahāngir. Here he found a most benevolent patron in Zafar Khān, the governor of Kābul, through whose influence the poet entered the court of Shāh Jahān. This emperor showed great favours to Ša'ib, and honoured him with the title of Mustafid Khān and the command of one thousand. Later on, when Ša'ib's father came to India to induce the poet to return to Isfahān, he (Ša'ib), instead of yielding to the desire of his father, accompanied his munificent patron Zafar Khān to the beautiful city of Kashmīr. Shīr Khān, in his *Mirāt-ul-Khayāl*, states that many offers of high appointments were made to Ša'ib by Shāh Jahān, which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country. Sojourning for some time in Kashmīr, Ša'ib returned to Persia to spend the remaining portion of his life under the patronage of Shāh 'Abbās the Second and Shāh Sulaymān Ṣafawī, and received from the former-named king the title of *Malik ush-Shu'arā*. It is related that from Isfahān Ša'ib sent the following verse to Zafar Khān, for which he received five thousand rupees from the governor:—

دور دستانرا باحسان یاد کردن همت است  
ورق هر لعلی بپای خود نثر می افکند

Ša'ib is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry. Abū Tūlib, in his *Khulāṣat ul-Afkār*, remarks, that Ša'dī was the originator of *Gazal* to which Bābā Fighrān gave a new colour, but that Ša'ib was the founder of a new school.

According to Tāhīr Naṣrābādī, as stated by Ārzū, Ša'ib's verses amount to one hundred and twenty thousand; but Shīr Khān says that he saw the poet's *diwān* consisting of only eighty thousand verses. He was also conversant with Turkish, for almost all the copies of his *diwān* contain poems in Turkī and Āzārī.

Ša'ib died a peaceful death in Isfahān, according to the following chronogram by the contemporary poet Wā'iz, in A.D. 1083 = A.D. 1677:—

شد صایب ازین جهان ویران صد حیث  
 زان در ثمین بحر عرفان صد حیث  
 گفتند بناله بلبان تاریخش  
 ای حیث ازان هزار دستان صد حیث

The authors of the *Khazānah-i-Âmirah*, *Miftāh-ut-Tawārikh*, *Khulāsat ul-Afkār*, *Natā'ij ul-Afkār*, and some others, place the poet's death in A.H. 1080 = A.D. 1677, and in support of this date Gulām 'Alī Âzād, in his *Yad-i-Daydā*, gives the following chronogram:—

عند لیب نغمه پرداز فصاحت صایبا  
 رفت ازین عالم بسوی روضه دار السلام  
 خامه ازاد انشا کرد مال رحلتش  
 بلبل گلزار چمن صایب عالی کدم

Another chronogram, composed by Muhammad Sa'id Ashraf in support of the above date (A.H. 1080), is found in Ârzū's *Majma' un-Nafā'is* and in some other *tadkirahs*:—

بود باهم مردن آقا رشید و صایبا—

On the margin of the *Yad-i-Daydā*, fol. 128\*, a note says that, according to the *Tarikh-i-Muhammadi*, Sa'ib died in A.H. 1085 = A.D. 1674; Sarkh-wush and the author of the *Shuhuf-i-Ibrāhīm* place the poet's death in A.H. 1081 = A.D. 1678; Haj. Kh., vol. iii., p. 290, in A.H. 1087 = A.D. 1678. Rien's copy of the *Mir'at-ul-Âlam* gives Sa'ib's death in A.H. 1089 = A.D. 1678, but our copy of the same work does not give any date.

The author of the *Miftāh ut-Tawārikh* says that a *Ghazal* of the poet, opening with the following line, is engraved on his tombstone:—

در هیچ پرده نیست و نباشد لثای تو  
 عالم پر است از تو و غایبست جای تو

For notices on his life and work see, besides the references given above: Rien, ii., p. 263; Ethé, *Bodl. Lib. Cat.*, Nos. 1131-1137; Ethé, *India Office Lib. Cat.*, Nos. 1606-1623; W. Pertsch, *Berlin Cat.*, p. 930; Sprenger, *Oude Cat.*, pp. 142, 151, 384; Ouseley, *Biegr. Notices*, p. 227;



Cat. des MSS. et Xylographes, p. 398; G. Flügel, i., p. 597; J. Anmer, p. 38; J. C. Tornberg, p. 110.

Some poems of the poet have been translated into German by Tholuck, *Blüthensammlung*, p. 288. The *diwân* has been lithographed in Lucknow, A.H. 1292. A selection from the same, Lucknow, A.H. 1264 and 1871.

#### The Kulliyât:—

This copy of Šā'ib's Kulliyât is of an exceptional value. It was written, as would appear from the colophon, some ten years before the death of the poet.

Some selections from Šā'ib's *diwân* are divided under different headings, viz.: (1) واجب الحفظ, Wājib-ul-Ḥifẓ; a selection consisting of *Gazals*, *Maṭālī* or opening couplets, *Mutafarriqāt* or detached verses, made, according to Sprenger, *Onde Cat.*, p. 386, by one Darwish 'Āmilā of Balkh, who visited Šā'ib at Isfahān and obtained a copy of his *diwân*.

For particulars see Ethé, *India Office Lib. Cat.*, No. 1618, where a copy of the Wājib-ul-Ḥifẓ is described.

(2) مرآة الجمال, "The Mirror of Beauty." This selection consists of *Gazals* or detached lines describing the various parts of the human figure.

The author of the *Ṣuḥuf-i-Ibrāhīm* says that a selection from the *Mirāt-ul-Jamāl*, relating to the beauties of mirror, comb, etc., is entitled مرآة الصيال, and the said author seems to hold that all these selections were made by Šā'ib himself:—

اشعار خود را که در صفت اعضاي معشوق بوده به مرآة  
الجمال و آنچه در آن مذکور آئینه و شانه بود به مرآة الصيال موسوم  
نموده و مطلع سایر اشعار خود را انتخاب فرموده مسمی بواجب  
الحفظ ساخت—

The *Mirāt-ul-Jamāl* and the *Wājib-ul-Ḥifẓ* are mentioned in Rieu, p. 694. See also Sprenger (*loc. cit.*); Ethé, *India Office Lib. Cat.*, No. 1618; Stewart, p. 70.

#### Contents:—

fol. 1<sup>a</sup>. Qasīdahs in praise of Shāh 'Abbās.

Beginning:—

منت عداورا که بتوفیق کردگار  
از ناف کعبه چشمه زمزم عد آشکار



چون کاروان حاج خروشان و کف زنان  
آمد بکاف بوس نجف آب خوشگوار  
دریای رحمت ازلی جوش فیض زد  
هد لهر مسلسل ز فردوس آشکار

On fol. 4<sup>b</sup> is a Qasidah in praise of Shāh 'Abbās, the following last three lines of which refer to a building in Isfahān erected by the Shāh in A.H. 1037:—

در سواد اعشهان دولت مرانی طرح کرد  
کز شکوه او غجل گردید قصر آسمان  
چون بتوفیق الهی صورت انجام یافت  
این بنای میمنت بنیاد از نقش جهان  
خامه صایب رقم زد از پی تاریخ او  
قبله گاه تاجداران باد دایم این مکان

fol. 10<sup>a</sup>. مثنوی در فتح قندهار. A Maṣnawī on the conquest of Qandahār.

Beginning:—

برارنده تاج و تخت و کلاه  
خدایو جوالیخت عباس شاه

This Maṣnawī is also noticed in Rieu, p. 694, where it is said to be in praise of Shāh 'Abbās; while in Ethé, India Office Lib. Cat., No. 1606, it is called مثنوی رزمیه, and is said to have been dedicated to Shāh Sulaymān in A.H. 1070. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts; the first, beginning with the above line, is purely in praise of Shāh 'Abbās; the second, beginning on fol. 11<sup>a</sup> with the line:—

چو روز دگر مهر زرین مسان

is only a description of the battle. The year A.H. 1079, in which, according to Ethé (*loc. cit.*), the Maṣnawī was composed, is not found here.

fol. 12<sup>b</sup>-13<sup>a</sup> blank.

fol. 13<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

اگر نه مد بسم الله بودي تاج عنوانها  
نه گشتي تا قيامت لوح شیراز ديواتها

fol. 468<sup>v</sup>. A few Turkish *Gazals* arranged in alphabetical order.

Beginning:—

نه احتياج كه صافي ويرد شراب سنگا  
كه اوز پياله سيني ويردي آفتاب سنگا

fol. 470<sup>a</sup> blank.

fol. 470<sup>b</sup>. مطالع, *Maṭāli'* or opening complets.

Beginning:—

حسرت اوقات غفلت چون ز دل بيرون رود  
داغ فرزند است فوب وقت از دل چون رود

fol. 477<sup>a</sup>. Unfinished *Gazals*.

Beginning:—

خدایا در پذیر این نعره مستانه ما را  
مكن نوميد از حسن قبول اغناك ما را

The colophon, dated Jamādī II., A.H. 1070, runs thus:—

قد فرغ من كتابة هذا الديوان بتوفيق احد الملوك العنان بتاريخ  
اوائل عشر الآخر من اعر اليميدى سنة سبعين بعد الالف من  
الهجرة الشريفة النبوية المصطفوية عليه و آله افضل الصلوات و  
اكمل التحية—

Scribe محمد رضا

Written in a clear minute *Nasta'liq*, within gold-ruled borders with illuminated frontispieces on foll. 1<sup>b</sup>, 2<sup>a</sup> and 15<sup>b</sup>.

## No. 342.

fol. 429; lines 30 (in 4 cols.); size  $12\frac{1}{2} \times 7\frac{1}{2}$ ;  $11 \times 6$ .

The same.

Another valuable copy, containing the earlier collection of the poems of Šā'ib, written in A.H. 1080 = A.D. 1669, i.e. eight years before the poet's death in Šā'ib's own house at Isfahān.

Contents:—

fol. 1<sup>b</sup>. Qasīdahs. The number of Qasīdahs in this copy is eighteen, while the preceding copy contains fourteen. The order of arrangement in this is also different from the previous copy.

Beginning:—

تا نه گردیده است خورشید قیامت آشکار  
مشق آبی زن بروی خود ز چشم اشکار

fol. 12<sup>a</sup>. Maghawis.

Beginning as in the preceding copy:—

بوارلده تاج و تخت و کلاه

fol. 14<sup>a</sup> blank.

fol. 14<sup>b</sup>. Gūzals in alphabetical order; beginning as in the preceding copy.

fol. 386<sup>a</sup>–387<sup>a</sup> blank.

fol. 387<sup>b</sup>. مطالع, or opening couplets.

Beginning:—

زارباب تیجود نیست بردل بار عالم را  
میکروخی فزون از حمل عیسی گشت مریم را

fol. 400<sup>a</sup>–401<sup>a</sup> blank.

fol. 401<sup>b</sup>. Unfinished Gūzals arranged in alphabetical order.

Beginning:—

آتش افروز چنون شد دامن صحرا مرا  
طشت آتش ریخت بر سر لاله صحرا مرا

fol. 420<sup>a</sup>–421<sup>a</sup> blank.

fol. 421<sup>b</sup>. متشرقات, or detached lines.

Beginning:—

نیست موی حق بجز تسلیم راهی بنده را  
گفتگوی این گهر کم میکند جوینده را

fol. 426<sup>a</sup> blank.

fol. 426<sup>b</sup>. Turkish *Gazals* in alphabetical order; beginning as in the preceding copy.

fol. 428<sup>b</sup>—429<sup>a</sup> blank.

This copy ends with some detached verses arranged in alphabetical order.

The following colophon on fol. 428<sup>a</sup> says that this valuable copy was written in Jamādī II, a.h. 1080, in Šā'ib's own house at Isfahān:—

بعنايت الهی بتاريخ شهر جمادی الثاني در دار السلطنة اصفهان  
در منزل قایل این افکار ابکار در سنه هزار و هشتاد بالجام  
پیوست —

Scribe مرقوم شکسته عارف تبریزی

A copy of Šā'ib's diwān, written in *Shikastah* hand by this عارف in the beginning of a.h. 1096 in the house of Šā'ib, is noticed in W. Petersh, Berlin Cat., p. 930.

Written in a beautiful minute *Shikastah* hand within gold-ruled borders, with a fairly illuminated frontispiece.

On fol. 429<sup>b</sup> a note runs thus:—

بعون ملک الوهاب کلیات میوزا صایب تبریز از مطلع تا مشطع  
بمطالعه راسخ العقیدت بنده سید شیر زمان خان رضوی لیسره  
نواب مجد الدوله عبد الاعد خان صوبه کشمیر و وزیر اعظم  
دستور معظم شاه عالم بادشاه غازی به توجه خاص شاهزاده نادر  
چنگ در آمده سنه ۱۲۷۹ هجری مقدسه —



## No. 343.

fol. 379; lines 21 (in 4 cols.); size  $13 \times 8\frac{1}{2}$ ;  $9 \times 5\frac{1}{2}$ .

The same.

Another fine copy of Ša'ib's Kulliyât.

Beginning with Qasîdahs:—

ای مود عنبرین قامت مویداي زمین  
مغز خاک از لگهت مشکین لبانت نافه چین  
موجّه از ریگ صحرایست صراط المستقیم  
رفته از تار و بود جامه ات عجل المتین  
در بیابان طلب یک العطش گوی تو خضر  
در حریم قدس یک پروانه ات روح الامین

fol. 9<sup>b</sup>. Maṣnawî.

Beginning:—

برارند تاج و تخت و کلاه الخ

fol. 11<sup>a</sup>–12<sup>b</sup>. Blank.

fol. 12<sup>a</sup>. Gāzals.

Beginning:—

اگر نه مد بسم الله بودي تاج عنوانها الخ

• fol. 317<sup>a</sup>. Maṭālî', in alphabetical order.

Beginning:—

زد غوطه بسکه در تن خاکي روان ما  
گردید رفته رفته زمین آسمان ما

fol. 325<sup>b</sup>. Fards or single verses, arranged in alphabetical order.

Beginning:—

ز وحدتست جهان وجود پا برجا الخ

fol. 329<sup>b</sup>. Muṣṭarḥāṭ, or detached verses (incomplete gāzals).

Beginning:—

مکن بی بهره یا رب از قبول دل بیانم را  
بوزهر چشم خوبان آب ده تیغ زبانم را

Written in a very clear and beautiful Nasta'liq, within gold-ruled borders, with illuminated frontispieces.

Dated, Šafar, A.H. 1112.

Scribe محمد نبی الخراسانی

No. 344.

fol. 548; lines 25 (in 4 cols.); size  $15\frac{1}{2} \times 10$ ;  $12 \times 7$ .

The same.

Another copy of Ša'ib's Kulliyāt.

Beginning with Gazals:—

اگر نه مد بسم الله الع

fol. 514<sup>b</sup>. Qaṣīdahs.

Beginning:—

تا نگردد ست غورشید قیامت آشکار  
مشت آبی زن بروی خود ز چشم اشکبار

fol. 530<sup>a</sup>. Incomplete Gazals.

Beginning:—

آتش افروز جنون شد الع

This section ends with the gazals ending in the letter ن .

fol. 545<sup>b</sup>. Maṣnawī.

Beginning:—

برآرندۀ تاج الع

fol. 547<sup>b</sup>. Turkish Gazals.

Beginning:—

نه احتیاج که ماتی الع

Written in a clear Nasta'liq, within gold-ruled borders, with a double-page 'unwān and a beautiful illuminated frontispiece.

Not dated, probably 18th century.

## No. 345.

fol. 510; lines 26 (4 cols.); size  $11 \times 7$ ;  $9 \times 5\frac{1}{2}$ .

The same.

Another copy of Šā'ib's Kulliyāt.

Beginning with Qasīdahs:—

ای مود عنیرین الخ

fol. 17<sup>a</sup>. Maṣnawī.

Beginning:—

براردۀ تاج الخ

fol. 18<sup>b</sup>. Blank.

fol. 19<sup>b</sup>. Gāzals.

Beginning as usual:—

اگر له مد بسم الله الخ

fol. 493<sup>b</sup>. مطالع

Beginning:—

حسرت اوقات غثلت چون ز دل بیرون رود

داغ فرزند است فوت وقت از دل چون رود

fol. 497<sup>b</sup>. مستشرقات

Beginning:—

خدایا در پدیر این لعرۀ مستانه ما را

Written in ordinary Nasta'liq, within gold and coloured ruled borders.

Some folios towards the end are wormed and damaged.

Not dated, apparently 18th century.

No. 346.

fol. 862; lines 17; size  $10\frac{1}{4} \times 6\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

دیوان صایب

This collection of Sa'ib's poems is similar to the خلاصه صغیر mentioned in Ethé, India Office Lib. Cat., No. 1608, and W. Pertsch, Berlin Cat., p. 930.

fol. 1<sup>v</sup>. Gazals arranged in alphabetical order except the first which runs thus:—

یا رب از عرفان مرا پیمانه سرشار ده  
چشم بینا جان آگاه و دل بیدار ده

fol. 2<sup>v</sup>. The first alphabetical Ġazal begins thus:—

زهی بغمزه جالسوز برق منجیها  
بغمد شکرین لوبهار مشربها

The usual initial Ġazal, beginning with the line اگر نه مد بسم اللہ, is the third Ġazal here.

fol. 821<sup>v</sup>. Incomplete Ġazals.

Beginning:—

خدایا در پذیر این نعره مستانه ما را

fol. 858<sup>v</sup>. Turkish Ġazals beginning as usual:—

نه احتیاج که صافی الخ

fol. 855 to 862 are supplied in a later hand.

Written in a fair Nasta'liq, within gold ruled and coloured borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.



## No. 347.

fol. 343; lines 17; size  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Another copy of Ša'ib's diwān.

Beginning:—

اگر نه مدد بسم الله الخ

fol. 327<sup>a</sup>-328<sup>a</sup>. Blank.

fol. 328<sup>b</sup>. Maṭālī.

Beginning:—

ليست سوى حق يجز تسليم الخ

At the end, as well as on fol. 325<sup>b</sup>, we find the words بلغ صائب, which lead us to suppose that this copy was revised by Ša'ib himself. The margins in most places contain numerous additions in a different hand.

Written in ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwān and a frontispiece.

Not dated, apparently 17th century.

## No. 348.

fol. 408; lines 24; size  $15\frac{1}{2} \times 10$ ;  $12\frac{1}{4} \times 7$ .

The same.

A very large collection of the poetical works of Ša'ib in two volumes.

Vol. I.

fol. 1<sup>a</sup>. Qaṣīdah, beginning as in most copies:—

اي سواد عنبرين الخ

fol. 20<sup>a</sup>. Maṭnawī, beginning as usual:—

برارندۀ تاج الخ

This volume ends with a portion of the *Gazals* ending in the letter *د*.

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## No. 349.

fol. 377 ; lines 25 ; size as above.

The same.

## VOL. II.

This copy, which is the continuation of the above first volume, begins with the remaining portion of the *Qasidals* ending in the letter *د* :—

ز اشك ديدۀ بيدرد رنگ از دل كيا عيذ  
اثر در دل ندارد گريه گر تو ليا عيذ

fol. 363\*. Turkish *Gazals*, beginning as usual :—

نه احتياج كه ساقى الخ

fol. 364\*. *مشفقات*, beginning as usual :—

خدایا در پذیر این نعرۀ مستانه ما را الخ

fol. 365\*. مطالع.

Beginning :—

حسرت اوقات عثلت الخ

Both the volumes are written in a fair *Nasta'liq* hand, within gold-ruled borders.

Not dated, apparently 18th century.

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## No. 350.

fol. 67; lines 15; size  $8 \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3$ .

دیوان محیی

## DÎWÂN-I-MUHYÎ.

This diwân, containing *Gazals* of mystic character, is generally ascribed to the great saint Muhyi-ud-Din 'Abd-ul-Qâdir Jilânî, better known as Gang-uz-Saqalayn or Gang-ul-A'zam, who died in Rabi' II., A.H. 561 = A.D. 1166, February; but the fact that the best authorities do not attribute any diwân to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the Futûh-ul-Haramayn of Muhyi Lâri has also been incorrectly ascribed to the above-named saint (see vol. II., p. 120 of this Catalogue). A copy of this diwân, under the title دیوان حضرت عارف العقلمی, is noticed in Ethé, India Office Lib. Cat., No. 930. See also Rieu, p. 696; Sprenger, Oude Cat., p. 501; Stewart's Cat., p. 58.

Beginning:—

بی عجب‌الله در آ از در کاشانه ما  
که کسی نیست بجز درد تو در خانه ما

The initial verse quoted in Ethé, India Office Lib. Cat., *loc. cit.*, is the seventh line in this copy.

The colophon as usual ascribes the work to the saint عبد القادر جیلانی.

A seal of a certain A'zam 'Alî Khân Bahâdur, dated A.D. 1199, is fixed at the beginning.

Written in ordinary Nasta'liq.

Dated the fifteenth year of Muḥammad Shāh Pādshāh's reign = A.D. 1145 = A.D. 1732.

## No. 351.

fol. 30; lines 15; size  $9 \times 5$ ;  $6 \times 3$ .

The same.

Another copy of the same work.

Beginning as in Ethé, India Office Lib. Cat., No. 230:—

گر بیایی بسر تربت ویرانه ما  
بینی از خون جگر آب زده خانه ما

A beautiful copy. Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

Not dated, apparently 18th century.

## No. 352.

fol. 207; lines 11; size  $8 \times 4\frac{1}{2}$ ,  $7 \times 3\frac{1}{2}$

دیوان مجذوب

## DÎWÂN-I-MAJDÛB.

Mirzâ Muḥammad, with the poetical title of Majdûb, was, according to Ṭāhir Naṣrābādî, fol. 109<sup>b</sup>, a native of Tabriz. This biographer speaks highly of the poet's deep Sufistic tendency and of his ability in poetical compositions. Some chronograms relating to his pilgrimages to Mecca and Najaf, performed once in the company of his father, his father's death and some other contemporary events, the dates of which range from A.H. 1045–1063 = A.D. 1635–1652, are found on fol. 194<sup>b</sup>–195<sup>b</sup> of this copy. None of the biographers fixes the date of Majdûb's death; but the following line of a Rubā'î, quoted by Dr. Rien from his copy, gives the poet's death in A.H. 1093 = A.D. 1682:—

گشتا آسود در بهشت عالی

We cannot, therefore, account for the chronogram, quoted by Ṭāhir and the author of the *Riyāḍ-ush-Sharā'î*, giving the date A.H. 1006



= A.D. 1597, in which the poet is said to have completed his *Maṣnawī Shāh Rāḥ-i-Nujāt*.

Besides the aforesaid *Maṣnawī*, which consists of three thousand verses and the *diwān*, *Majdāb* left, according to the author of the *Makhzan-ul-Ġarā'ib*, fol. 830, three or four more *Maṣnawīs*, selections from which are given by *Tāhir*, *Ārzā*, and others.

According to the last *Rubā'ī* in this copy the poet completed the *diwān* in A.H. 1063 = A.D. 1652 expressed by the words *خوان پُر دَر*.

For further particulars see, besides the references given above, *Sprenger*, *Oude Cat.*, pp. 131 and 479; *Rieu*, ii., p. 696<sup>b</sup>; *Rieu Suppl.*, No. 331.

Contents of the *diwān* :—

fol. 1<sup>b</sup>. *Gazals* in alphabetical order.

Beginning :—

الهي عبدك العاصي اناكا  
مقرا بالذنوب قد دعاكا

See *Rieu Suppl.*, *ib.*, where the word *فقد* is wrongly substituted for *دعا*.

It should be noticed here that the first two verses are taken from the *Diwān-i-'Alī*, the authorship of which is popularly attributed to 'Alī the fourth caliph.

fol. 164<sup>b</sup>. *Qasīdahs*, *Qit'ahs*, *Tarjī'-bands*, etc. Beginning as in *Rieu*, *ib.* :—

زور بازوي ترا الله اكبر شاهد است  
گو دل خصم تو منكر باش، عيبر شاهد است

fol. 196<sup>a</sup>. *Rubā'īs*.

Beginning :—

از مرتبه لبی شرف دارد حسن  
از رنگ رخ علي شرف دارد حسن

Written in careless *Nasta'liq* on various coloured papers.

Dated A.H. 1205.

## No. 353.

fol. 16; lines 11; size  $8 \times 5$ ;  $6 \times 3\frac{1}{2}$ .

قصاید منجذوب

## QAṢĀ'ID-I-MAJDŪB.

Qasīdahs by the same Majdūb.

Beginning:—

شبه ز شور ناله زارم عجب مدار الخ

Written in a clear Nasta'liq.

Dated A.H. 1269.

## No. 354.

fol. 108; lines 6; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 3$ .

دیوان کرامی

## DÎWÂN-I-KIRÂMÎ.

The biographers notice about a dozen of poets under the title of Kirâmî or Girâmî, and as usual confound them with one another.

See Ethé, *India Office Lib. Cat.*, No. 1625. See also Sprenger, *Onde Cat.*, pp. 428 and 412; Rien, ii., p. 714\*, and iii., p. 1692\*; W. Portsch, *Berlin Cat.*, p. 655, Nos. 36, 37, 38, 39, 40, 41, and pp. 1172\* and 1189\*. The present poet seems to be identical with Hasan Beg Kirâmî, a Shāmî Turk. He came to India during the time of Jahāngir, whom the poet served for some time, and subsequently entered the service of Shāh Jahān, by whom he was made the Bakhshi of Gujarāt and the Mîr Bahr of Bengal. See *Riyāḍ-ush-Shu'arā*, fol. 344\*; *Yad-i-Bayḍā*, fol. 193\*; *Makhzan-ul-Qirā'ih*, fol. 722; *Nishtar-i-'Ishq*, fol. 189, etc.

Besides the Qasīdahs and Qit'ahs which he composed in praise of Shāh Jahān and Dārā Shikōh and on the occasions of several contemporary events, we find some chronograms expressing the date of birth of the poet's son in A.H. 1050 = A.D. 1640; the accession of Shāh

Jahān in A.H. 1037 = A.D. 1627; the landing of Shāh Shujā' at Dacca in A.H. 1054 = A.D. 1644, etc.

Contents:—

fol. 1<sup>b</sup>. Ghazals in alphabetical order.

Beginning:—

الهي معوگردان از دل ما نقش باطلها  
بحق حق شناسانی که جا دارند در دلها

The Ghazals are followed by Qit'aba, Rubā'is, Fards and Tarjī'-bands all of which are intermixed.

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

No. 355.

fol. 65; lines 15; size 8 × 4½; 7¼ × 3½.

دیوان معز فطرت

**DÎWÂN-I-MU'IZZ FITRAT.**

Mir Mu'izz ud-Din Fītrat, میر معز الدین فطرت, who, according to Ârzû, at first adopted the takhalluṣ Fītrat and subsequently Mūsawī and also Mu'izz, was, according to Riyād, son of Fakhra'-i-Qummi and belonged to the Mūsawī Sayyids of the place. He was born in A.H. 1050 = A.D. 1640. While in Persia, Mu'izz frequently enjoyed the learned society of Ṣa'ib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzib. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mūsawī Khān.

According to the author of the Mīrāt-ul-Khāyāl, Fītrat held for several years the post of the Dīwān of Bihār. According to Shīr Khān Lāhī and some others he died in A.H. 1101 = A.D. 1689; but see Sprenger, p. 408, who disputes this date and gives it as A.H. 1106 = A.D. 1694, also given by Sirāj. The author of the Hamīshah Bahār, Sprenger, p. 128, quotes the following chronogram of the poet's death:—

معز الدین موسوی رفت

For references see: *Majma' un-Nafa'is*, vol. ii., fol. 370<sup>a</sup>; *Riyāḍ ush-Shu'arā*, fol. 310<sup>b</sup>; *Makhzan ul-Gharā'ib*, fol. 652; *Mir'āt ul-Khayāl*, p. 358; Sprenger, *Oriental Cat.*, pp. 109, 128, 137, 151, and also p. 408, where a copy of the poet is mentioned. A portion of the poet's *diwān* is noticed in *Ethé, Bodl. Lib. Cat.*, No. 1993.

fol. 1<sup>b</sup>. Preface.

Beginning:—

سبحان الهدی چند دیدد قلم را از مکمله دوات سرمد سلیمانی

میکشم —

fol. 3<sup>a</sup>. *Qasidahs*.

Beginning:—

شبه از شور ناله ام عجب مدار (sic)

در گوش پنبه گر نهد از صبح روزگار

This copy ends with some *Qit'ahs*, *Tarji's* and *Rubā'is*.  
Written in a fair *Nasta'liq*, within gold-ruled borders.  
Not dated, apparently 19th century.

### No. 356.

fol. 48; lines 11; size 8 × 5; 6 × 3.

The same.

Another copy of *Fitrat's diwān* containing *Qasidahs*.

Beginning:—

جنونم گوش شهرت شد بدامن چون کشم پا را

پریشان ناله عشقم خبر کن کوه و صحرا را

Written in a careless *Nasta'liq*.

Dated 1260.



## No. 357.

fol. 139; lines 21; size 8 × 5; 6 × 3.

دیوان شوکت

## DÎWÂN-I-SHAUKAT.

Muhammad Ishâq Shaukat, a native of Bukhârâ, according to his contemporary biographer Tâhir Nağrâbâdî, fol. 263, went to Herat in A.H. 1088 and entered the service of Şafî Qulî Khân Shamlâ, the Beglerbegi of that province. Subsequently he went to Mashhad, where he received favours from Mirzâ Sa'ad-ul-Dîn Râqim, Wazîr of Khurâsân, and finally settled in Isfahân, where he died, according to 'Alî Hazin and the author of the Khulâṣat-ul-Afkâr, in A.H. 1107 = A.D. 1595.

The author of the Majma'-un-Nafâ'is, vol. i., fol. 252<sup>b</sup>, says that from some of Shaukat's verses it appears that he came to India as far as Kâbul; but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurâsân was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethé (India Office Lib. Cat., No. 1628) in discrediting the statement in the Muntakhab-ul-Ash'âr (Ethé, Bodl. Lib. Cat., col. 246, No. 336) that Shaukat was a native of Isfahân, came to India and was killed by a Hindû. The learned doctor is equally right in finding fault with G. Flügel (i., pp. 588 and 589), who, on the authority of Hâj. Khal., vi., p. 575, holds that the poet was a contemporary of Shâh Ismâ'il II., and also with the author of the Hamishah Bahâr (Sprenger, Oude Cat., p. 124), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his diwân in A.H. 1093 = A.D. 1682. A Turkish commentary on his diwân is noticed in G. Flügel, i., p. 590.

For references see also Yad-i-Baydâ, fol. 119<sup>b</sup>; Ri'âṭ-ush-Shu'arâ, fol. 216<sup>b</sup>; Sprenger, Oude Cat., pp. 124, 568; Rien, ii., p. 698<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1145 and 1146; Ethé, India Office Lib. Cat., Nos. 1628-1633; W. Pertsch, Berlin Cat., p. 934; Kraft, p. 69, etc.

## Contents:—

fol. 1<sup>a</sup>. Qasîdahs, without alphabetical order.

Beginning:—

از بسکه ریخت رنگ جنون بر سرم هوا  
سودا یبای بست ز مغز سرم حنا

fol. 16<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

جمع گرداند خدا غواب پریشان مرا الخ

Written in minute Nasta'liq.

Dated A.H. 1118.

### No. 358.

fol. 180; lines 15; size  $7\frac{1}{2} \times 5\frac{1}{4}$ ;  $6 \times 3\frac{1}{2}$ .

The same.

Another copy of Shaukat's diwān, beginning as above.

fol. 10<sup>a</sup>. Gazals in alphabetical order; beginning as in Rien:—

خدا یا رنگ قائیری کرامت کن فغانم را الخ

Written in ordinary Nasta'liq.

Dated A.H. 1168.

### No. 359.

fol. 189; lines 13; size  $7\frac{1}{2} \times 5\frac{3}{4}$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

The same.

Beginning as above.

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

Presented by سید غوریشید لوادب.

No. 360.

foll. 51; lines 15; size  $7 \times 3\frac{3}{4}$ ;  $5 \times 2\frac{1}{2}$ .

مشوي راز و نیاز

## MASNAWÎ-I-RÂZ-WA-NIYÂZ.

A selection from the *Masnawî*, entitled *Râz-wa-Niyâz* of *Râsikh*.

Mir Muḥammad Zamān *Râsikh*, of Lahore, whose ancestors originally belonged to 'Irāq-i-'Ajam, was in the service of Muḥammad A'zam Shāh (A.H. 1118), the third son of Aurangzib. *Râsikh*'s biographers unanimously agree in reckoning him an eminent poet of vast learning. *Sarkhwush*, a contemporary biographer as well as a personal friend of *Râsikh*, names the poet as one of the three authorities on which the learned biographer has based his famous work *Kalimāt-ush-Shu'arā*. In his later days *Râsikh* left the court of Delhi and then took up his residence for some time in Shāh Jahānābād and subsequently removed to Lahore.

According to the following chronogram of *Sarkhwush*, *Râsikh* died in A.H. 1167 = A.D. 1695:—

چو نارنج فوٹش دل از عقل خواست  
 غرد گشت با دل کہ راسخ بمرود

fol. 1<sup>v</sup>. Beginning of the *Masnawî*:—

ز کلکم ای صریر آد بر شیز  
 لسیم کوی بسم الله یر شیز

See Ethé, Bodl. Lib. Cat., No. 1147.

Written in a careless Nasta'liq.

Not dated, apparently 18th century.

No. 361.

foll. 152; lines 13; size  $9 \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{4}$ .

مرقع

# MURAQQA'.

"The Serap-book": a mystical Maḡnawī in the metre and style of Jalāl-ud-Dīn Rāmi's Maḡnawī, illustrated by short anecdotes, by Rāzi.

Mīr 'Askari 'Āqil Khān, with the poetical title Rāzi, which he derived from his spiritual guide Shaykh Burhān-ud-Dīn Rāz-i-Ilāhī, belonged to a Sayyid family of Khawāf in Khurāsān, but was born in India. He was a favourite companion of Prince Aurangzib, who on his accession honoured him with the title of 'Āqil Khān, while in A.H. 1091 = A.D. 1680 he was made the governor of Delhi, in which capacity he served for his whole life, till he died on Rabi' II, A.H. 1108 = A.D. 1696.

See Mir'āt-ul-Khayāl, p. 360; Ma'āṣir-ul-Umarā; Rien, ii., p. 609\*; Ethé, Bodl. Lib. Cat., Nos. 1148 and 1149; Ethé, India Office Lib. Cat., Nos. 1634-1636; Sprenger, Oude Cat., pp. 123 and 343; W. Pertsch, Berlin Cat., p. 935; Ouseley, Notices of Persian Poets, p. 167, etc., etc.

Besides the present Maḡnawī and a diwān 'Āqil Khān Rāzi left several Maḡnawīs.

## I.

شمع و پروانه

Also called قصهٔ پدم و رتی, dealing with the love-story of Ratan Sen and Padmāwatī, composed in A.H. 1060 = A.D. 1658. See Ethé, India Office Lib. Cat., No. 1634. It is based on an older Hindi story already composed in Persian by Bazmi in A.H. 1028 = A.D. 1619. A Persian prose version of this story, based on Rāzi's شمع و پروانه and entitled as فرح بخش, by Lachmi Rām, is mentioned in Rien, ii., p. 768, while another prose version of the same story is noticed in W. Pertsch, Berlin Cat., p. 938.

## II.

مهر و ماد

The love-story of Prince Manohar and Princess Madhāmālat, composed in A.H. 1065 = A.D. 1655. It is also called قصهٔ عشق and



غم نامہ. Like the preceding the *مہر و ماد* is likewise based on an older Hindi story by *Shaykh Jamman* or *Manjhan*, which was first rendered into Persian verse in A.H. 1059 = A.D. 1649 (see *Rien*, ii., pp. 700\* and 803\*), and three years after the second Persian adaptation by *Râzi*, turned into *Dakhnî* verses by *Nusratî*, A.H. 1068 = A.D. 1657, under the title of *گلشن عشق*, for which see *Ethé*, *India Office Lib. Cat.*, No. 1634; *Sprenger*, *Onde Cat.*, p. 630; *Gracin de Tassy*, *Histoire de la Littér. Hindouie*, etc., i., p. 388; ii., pp. 485 and 486. The *Mîhr wa-Mâh* has been lithographed in *Lucknow*, 1846. Besides the above-named *Maṣnawîs*, *Râzi* also composed the *نغبات العشق* and the *ظفر نامہ عالمگیری*, also known as *واقعات عالمگیری*, a history of the first five years of *Aurangzib's* reign (see *Ethé*, *India Office Lib. Cat.*, No. 345; *Rien*, i., p. 265; ii., p. 699, and iii., p. 1083, etc.).

Beginning of the present poem on fol. 1<sup>b</sup> :—

ایہا الساقی اغثنی فی الغمام  
استثنی من جرعة کاس الکرام

Written in ordinary *Nasta'liq*.

Dated the 37th year of 'Âlaungir's reign, A.H. 1106.

The MS. is wormed throughout.

### No. 362.

fol. 134; lines 15; size  $8\frac{1}{2} \times 5$ ;  $6\frac{1}{2} \times 3$ .

The same.

Another copy of 'Âqil Khân Râzi's *Muraqqat*.

Beginning as above.

Written in ordinary *Nasta'liq*.

Not dated, apparently 18th century.

## No. 363.

fol. 85; lines 15; size  $8\frac{3}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

## دیوان ناصر علی

Shaykh Nāṣir 'Alī of Sīrhind, who flourished under the patronage of the two distinguished Amirs of Aurangzib's time, viz., Sayf Khān Badakhshī and Zulfakr Khān, was a profound Ṣūfī as well as a poet of great eminence. He passed his last days in Delhi, where he died on the 8th of Rajab, a.h. 1108 = a.d. 1697. This date of Nāṣir 'Alī's death is given by his intimate friend Sarkh-wash, who collected his (Nāṣir 'Alī's) diwān, and followed by almost all the later biographers.

See Riou, ii., p. 699; Ethé, Bodl. Lib. Cat., Nos. 1150-1152; W. Pertsch, p. 89, and Berlin Cat., p. 936; Sprenger, pp. 113, 126, 151, 201 and 329; Cat. Codd. Or. Lugd. Bat., ii., p. 107; Rosen, Pers. MSS., p. 167; Ethé, India Office Lib. Cat., Nos. 1639-1648.

Gazals, in alphabetical order, beginning on fol. 1<sup>a</sup>:—

مصیبت جادۀ دارد لہاں در خلوت دلہا  
چو تار سیبہ گم گردید این رہ زیر منزلہا

Some Qasīdahs, Qit'ās and Rubā'īs, without any order, are found towards the end.

Written in ordinary Nasta'liq.

Dated a.h. 1164.

## No. 364.

fol. 115; lines 14; size  $8\frac{1}{2} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

## دیوان تسلیم

## DÎWÂN-I-TASLÎM.

Muhammad Hāshim, who adopted the poetical title of Taslīm as well as of Hāshim, originally belonged to Shirāz. He came to India during the reign of Aurangzib. He imitated the style of Jalāl-i-Asir.

Beginning with Qasīdahs on fol. 1<sup>a</sup>:—

در جهان ساده لوحی میکنم اسکندری  
روشناسم همچو تیغ مصری از بیجوهری

fol. 26<sup>b</sup>. *Gazala*, in alphabetical order.

Beginning:—

ای مطلع مهر تو موزونی دیوانها  
دیباچه حسن تو رنگینی عنوانها

fol. 89<sup>b</sup>. *Rubā'is*.

Beginning:—

ای ظاهر و باطن همه فاض و نهان  
وی از تو عیان نهان نهالست عیان

fol. 92<sup>a</sup>. *Maṣnawī* and *Sāqī Nammāh*.

Beginning:—

الهی رنگ سودائی بسر ریز  
ملک بر زعم پنهان جگر ریز

Written in a minute *Nasta'liq*.

Not dated, apparently 19th century.

### No. 365.

fol. 579; lines 17; size 10 × 6; 7 × 3½.

دیوان طاهر وحید

### DÎWÂN-I-TÂHIR WAḤÎD.

Mirzâ Muḥammad Tâhir, with the takhalluṣ Waḥid, was the son of Mirzâ Ḥusayn Khân Qazwînî, and was born in Qazwîn in A.H. 1055 = A.D. 1645. Waḥid was appointed historiographer to Shâh 'Abbâs II. of Persia (A.H. 1052-1077 = A.D. 1642-1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the تاریخ شاه عباس ثانی. (See Rien, i., p. 180; Ethé, Ind. Office Lib.

Cat., Nos. 555-557, etc.) In A.H. 1101 = A.D. 1689 he was raised to the dignity of Wazir, which office he enjoyed for eighteen years. Wahid was a good Inshā writer, and some of his letters, written in the name of Shāh 'Abbās, are to be found in the British Museum (Add. 7690). He passed his last days in retirement, and died, according to the author of the *Khulāṣat-ul-Afkār*, fol. 217\*, in A.H. 1110 = A.D. 1698.

'Alī Ḥazīn, who says that Wahid died at the age of about a hundred, remarks that the poet, while leading a retired life, came four or five times to his (Ḥazīn's) father's house. Besides the diwān and the Inshās, Wahid left several Maṣnawīs (see below), copious extracts from which are given in the *Khulāṣat-ul-Kalām*. The author of the *Khulāṣat-ul-Afkār*, *ib.*, says that in A.H. 1184 = A.D. 1770, he saw a book of Inshās by Wahid, in which Arabic words were totally avoided:—

در سنه يکھزار یکصد و هشتاد و چار کتاب انشائي از ميرزاي  
موصوف بنظر رسيد که ترک الفاظ عربي دران التزام و فقط به  
کلمات فارسي عبارت آن قوام داشت — الحق غايب متانت  
و رنگيني دران مشهود ميشد —

For references to his life and works see: Sprenger, *Oude Cat.*, pp. 130, 137 and 151; Rien, I., p. 189; Ethé, *India Office Lib. Cat.*, Nos. 555-557, and Nos. 1653-1655, etc.

fol. 1\*. Beginning with *Gazals* arranged in alphabetical order:—

کرامت کن عياري يا رب اين ناقص عياران را  
بده دستي که گيرم دامن پرهيز گاران را

Written in beautiful Nasta'liq.

Not dated, apparently 18th century.



No. 366.

fol. 178; lines 15; size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $8 \times 4$ .

مثنویات وحید

## MASNAWÎYÂT-I-WAHÎD.

## I.

This *Maṣnawî*, without any title, is in the metre of Nizâmî's *Makhzan-ul-Asrâr*, and begins thus on fol. 1<sup>b</sup> :—

بسم الله الرحمن الرحيم  
هست نهالی ز ریاض قدیم

After praising *Shâh 'Albâs*, the poet gives an account of the king's expedition to Qandahâr which he undertook, according to the poet's statement, in the seventh year of the reign.

## II.

نیاز و ناز

fol. 75<sup>b</sup>. Beginning :—

خدا یا سینہ بی سوز دارم  
دلی همچون چراغ روز دارم

The title of the poem occurs thus on fol. 98<sup>b</sup> :—

برمز احوال خود را شرح دادم  
نیاز و ناز نام او نهادم

Written in fair *Nasta'liq*, in the sixteenth year of *Muḥammad Shâh's* reign.

## No. 367.

fol. 55; lines 14; size  $8\frac{1}{2} \times 7$ ;  $5\frac{1}{2} \times 3$ .

## نیرنگ عشق

## NAYRANG-I-'ISHQ.

A Maṣnawī poem dealing with the love-story of Shahīd and 'Aziz, by Ganīmat.

Muḥammad Akram, with the poetical title Ganīmat, was a native of Ganjah in the Punjab, and a pupil of the distinguished poet Muḥammad Zamān Rasīkh of Lahore (see No. 360 in this Catalogue).

For some time Ganīmat was in the service of Mukarram Khān, who was the Nāẓim of Lahore (A.H. 1106-1108 = A.D. 1694-1696) in Aurangzib's time. Besides the Maṣnawī he left a diwān, noticed in *Rieu*, ii., p. 700<sup>a</sup>.

The date of composition, A.H. 1096 = A.D. 1685, is expressed by the following chronogram:—

لما بان گشت تاریخ نو آئین  
ز گلزار بهار فکر رنگین

The number of verses, as expressed by the word غنیمت in the following line, is fifteen hundred:—

چو ایبانش پس از گفتن شمردم  
باعداد غنیمت راد بردم

Beginning of the poem on fol. 1<sup>a</sup>:—

بنام شاهد نازک عیالان  
عزیز خاطر آشفته حالان

For other copies see: Sprenger, *Oude Cat.*, pp. 113 and 127; Ethé, *Bodl. Lib. Cat.*, Nos. 1153-1155; Ethé, *India Office Lib. Cat.*, Nos. 1649-1652.

The poem was lithographed in Lucknow about A.H. 1263 with a gloss by Muḥammad Ṣāliḥ and others.

Some folios at the beginning of this copy are damaged.  
Written in a clear Nasta'liq.  
Not dated, apparently 18th century.

## No. 368.

fol. 222; lines 15; size  $9\frac{1}{2} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

## کلیات اشرف

## KULLIYÂT-I-ASHRAF.

Mullâ Muḥammad Sa'îd, with the takhalluṣ *Ashraf*, was the son of Mullâ Muḥammad Ṣalîḥ Mâzandarânî (who wrote a commentary on the *Uṣûl-i-Kâfi*) and the grandson of the celebrated Mullâ Muḥammad Taqî Majlisî. He came to India during the reign of Aurangzib and was appointed a tutor to the emperor's daughter, Zib-un-Nisâ Begam. He went back for a short time to Iṣfahân, but shortly after returned to this country and attached himself to the service of Bahâdur Shâh's second son, Prince 'Azîm-ush-Shân (d. A.H. 1124 = A.D. 1712) at Patna. From this place *Ashraf* intended making a pilgrimage to Mecca, but died shortly after 'Azîm-ush-Shân at Monghyr, on his way to the holy city.

Sarkîwush, while expressing his astonishment at the wonderful genius of *Ashraf*, remarks that he very often saw the poet in the society of Mir Ma'izz Mûsawî Khân Fîrât (see No. 355) composing Maṣnawîs, Gẓals and Rubâ'is on the spur of the moment, and that in this way *Ashraf*, in the presence of his friends at Mûsawî Khân's place, composed the Maṣnawî poem *Qadâ-wa-Qadr*, consisting of about seven hundred verses.

See also *Hamûshâh Bahâr*, fol. 12<sup>a</sup>; *Yad i-Bayḍâ*, fol. 23<sup>b</sup>; *Natâ'ij-ul-Afkâr*, p. 37; *Majma'-un-Nafâ'is*, vol. i., fol. 20<sup>a</sup>; Sprenger, *Oude Cat.*, p. 340; Rien, ii., p. 738.

fol. 1<sup>b</sup>. Qasîdahs in praise of the Imâms and others.

Beginning:—

کرده ام نام خدا مطلع دیوان ثنا  
مطلعی نیست بعالم به ازین نام خدا

fol. 43<sup>b</sup>–45<sup>a</sup>. Elegies on the death of Muḥammad Rafî', Mir Taqî Majlisî and others; Qit'ahs relating to several contemporary events and on the death of میرزا صاب and آقا رشیدی خوشنویس.

fol. 45<sup>a</sup>. معنیات, or Riddler.

Beginning:—

میکشاید هر صباح ای مهر برج دلبری الت

fol. 50<sup>a</sup>. صاتی نامه, consisting of several short *Masnawis*.

Beginning:—

دلا مژده باشد که نوروز شد

fol. 81<sup>a</sup>. قضا و قدر, Fate and Destiny.

Beginning:—

شنیدم روزی از روشن روانی

چو گل نازک خیالی خرده دانی

fol. 101<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

جز نمی و ولی بحق راه مدان خدا را

از در معرفت در آ عالم کبریا را

fol. 144<sup>a</sup>. *Fards*.

Beginning:—

بجامه تن ندهد حسن پرغرور او را

که دام زلف بود دانه مسرور او را

fol. 202<sup>b</sup>. *Rubâ'is* in alphabetical order.

Beginning:—

فرمان بر ایزدم بالعام خدا

مداح پیغمبرم بالعام خدا

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.



## No. 369.

fol. 459; lines 12; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان جویا

## DÎWÂN-I-JÛYÂ.

Mirzâ Dārâb, with the takhalluṣ Jāyâ, was born in Kashmīr, but his father Mullâ Sāmīrī was a native of Persia. Jāyâ enjoyed the warm favours of Ibrāhīm Khān (son of 'Alī Mardān Khān), who governed Kashmīr during three terms of office, from A.H. 1070–1118 = A.D. 1704. His brother was also a poet, and composed verses under the takhalluṣ Gāyâ. Ġanī Beg Qubāl and Mullâ Sātīr were the pupils of Jāyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fiṭrat and Šā'ib, and according to the author of the *Ḥiyāl-ush-Shu'arâ*, fol. 92<sup>b</sup>, he enjoyed the company of the latter-named poet and Tālīb Kalīm. He died in A.H. 1118 = A.D. 1706.

fol. 1<sup>a</sup>. Qaṣīdahs without any alphabetical order.

Beginning:—

مرا چه حد ثنا لا اله الا الله  
کجا من و تو کجا لا اله الا الله

fol. 80<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

الهي رد لما سوى خود اين مدهوش غافل را  
ز دردت جامه زيب داغ چون طاووس کن دل را

fol. 381<sup>b</sup>–389<sup>b</sup>. Qit'ahs and tārīkhs relating to some contemporary events.

fol. 389<sup>b</sup>–459<sup>b</sup>. Rubā'is.

Beginning:—

الله طلب است کار الهی را  
سیري بود نعمت آگاهی را

fol. 434<sup>b</sup>–459<sup>b</sup>. Short Maṣnawis.

Beginning:—

بسم الله الرحمن الرحيم  
راد نماینده امید و بیم

Written in a beautiful Nasta'liq, within gold-ruled borders and illuminated frontispiece.

Not dated, apparently 18th century.

### No. 370.

fol. 440; lines 11; size 11 × 7; 6½ × 3½.

## دیوان نعمت خان عالی

Mirzâ Nûr-ud-Dîn Muḥammad with the takhalluṣ 'Âlî, whose relatives were known as expert physicians of Shīrāz, was born in India. In A.H. 1104 = A.D. 1692 he received the title of Ni'mat Khān, and subsequently that of Muqarrab Khān from Aurangzib; while in the reign of Bahādur Shāh he was honoured with the title of Dānishmand Khān. According to the author of the *Hamīshah Bahār*, fol. 63<sup>b</sup> (composed A.H. 1136 = A.D. 1723), he died in the third year of Bahādur Shāh's reign (A.H. 1121 = A.D. 1709). He is known as a very witty and satirical poet.

For further particulars see: Rien, i., p. 268; ii., pp. 703, 745, 796 and 830; iii., p. 1049; Sprenger, pp. 127, 151 and 328; Elliot, *Hist. of India*, vii., p. 200; Ethé, *Boll. Lib. Cat.*, Nos. 1157-1160, etc.; Ethé, *India Office Lib. Cat.*, Nos. 1659-1671, etc., etc.

### I.

Prose-preface identical with that in Ethé, *Boll. Lib. Cat.*, Nos. 1157 and 1158, and in Ethé, *India Office Lib. Cat.*, Nos. 1669, Art. 3.

Beginning:—

عیار افزای نقد مشن اکسیر یست الک

### II.

Qasīdahs, Gazals, Qit'ahs, Rubā'is, Maḡnawis and satirical poems; beginning as in Ethé, *India Office Lib. Cat.*, *loc. cit.*:—

تمامی یابد از مصواع بسم الله دیوانها الک

## III.

fol. 210<sup>b</sup>. Maṣnawī, beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 6:—

حمد و شکر او را که هر چه هست ازوست الخ

## IV.

fol. 257<sup>b</sup>.

وقایع فتح قلعه حیدرآباد

A satirical account of the siege of Hydarābād, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of *Shahbān*, A.H. 1097; beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

دمی که مدرّس کشاف صبح الخ

Lithographed in Kānpūr, A.D. 1870, and printed in Lucknow with marginal notes by one Maktūb Aḥmad in A.H. 1259.

Written in fair Nasta'liq, within coloured borders.

Not dated, apparently 19th century.

## No. 371.

fol. 362; lines 15; size  $9\frac{1}{2} \times 6\frac{1}{2}$ ;  $7 \times 3\frac{1}{2}$ .

The same.

Preface, beginning as in the preceding copy.

fol. 13<sup>b</sup>. Beginning of the *diwān*:—

بیا ای حمامه بسم الله سرکن راد مطلبرا  
برآر از دامن حرف آفتاب از لفظ کوکب را

fol. 272<sup>a</sup>. وقایع حیدرآباد.

fol. 330<sup>a</sup>. کد بخدائی حسن و عشق, "The wedding of beauty and love," in prose and verso; beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 4:—

خدیف عشق شد زیب بیانم الخ

Written in ordinary Nasta'liq by **دیب چند کایس** at the request of one **محمد باقر خان**.

Not dated, apparently 19th century.

No. 372.

fol. 100; lines 12; size  $7\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{4}$ .

دیوان خالص

# DÎWÂN-I-KHÂLIŞ.

Mirzâ Sayyid Husayn, who adopted the poetical title of Khâliş, was of a Persian family and came to India during the reign of Aurangzib, and was honoured with the title of Imtiyâz Khân by that emperor. He was also entrusted with high offices by Bahâdur Shâh, and was killed on his way to Persia in A.H. 1122 = A.D. 1710.

For references to his works and life see: Sprenger, pp. 111, 121, 141, 150 and 460; W. Pertsch, Berlin Cat., pp. 937 and 938; Ethé, India Office Lib. Cat., Nos. 1672 and 1673.

fol. 1<sup>b</sup>. Preface.

Beginning:—

لیم شبی چون میان یار تمام قد جلوة رحنائی الخ

The preface is followed by Gazals, Fards and Rubâ'is arranged in alphabetical order.

Beginning:—

چنان دارد شوق وصل بسم الله عنوانها الخ

Written in fair Nasta'liq.

Not dated, apparently 18th century.



## No. 373.

fol. 275; lines (centre column) 17; (marginal column) 24;  
size  $11 \times 6\frac{1}{2}$ ;  $8 \times 4$ .

دلکشا نامه

## DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Husayn, in the metre of Firdausi's epic poem *Shâh Nâmah*. It is also known as *Mukhtâr Nâmah*, مختار نامه. By Âzâd.

Beginning with a long preface:—

بیحد ستایش و سپاس خداوند متعالی از ادراک خواص منزه  
از مقیاس قیاس را مزااست انک

The poem itself begins thus on fol. 5<sup>a</sup>:—

بنام خداوند لیل و نهار  
خدای نهان خالق آشکار

The title of the poem occurs thus on fol. 10<sup>b</sup>:—

چو دوراتم این باده در جام کرد  
خرد دلکشا نامه اض نام کرد

The author gives out his name thus on fol. 11<sup>a</sup>:—

تخلص گر آزاد دارم چه سود  
که از غم زمانی رهائی نبود

In the prologue, fol. 10<sup>a</sup>, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as Walehî, Şaydi, Zulâli, 'Urfî, Qudsi, Şa'ib, Zuhûrî, Firdausî, Bâdil and Jîyâ.

In the following verses, fol. 10<sup>b</sup>, the author says that he commenced this work on Thursday, the 7th of Şafar, A.H. 1131 = A.D. 1719.

چو من ابتدا کردم این نامه را  
 بنام خداوند روز جزا  
 (هجرت هزار و صد و سی و یک  
 منته بود تحقیق بی رب و شک

and that it took him six years in completing the poem (fol. 275<sup>v</sup>).—

بترتیب این نامه دلکشا  
 کشیدم بهش مال من رنجها

Dr. Rien, in his *Persian Cat.*, ii., p. 705, as well as in his *Suppl.* No. 336, in noticing the continuation of Bādil's *Ḥamlah-i-Ḥaydari* (see the following No.), and in dealing with the present work *Dilkushā Nāmāh*, on p. 710<sup>b</sup>, at first confounds the author of these works with the celebrated *Ġulām 'Alī Āzād* of Balgrām, and later on, under his "Additions and Corrections," pp. 1091<sup>b</sup>–1092<sup>b</sup>, while correctly suggesting that, at the time of the composition of the *Dilkushā Nāmāh*, *Āzād Balgrāmī* (b. A.H. 1116 = A.D. 1704 and d. A.H. 1200 = A.D. 1785) was only fifteen years of age, again wrongly attributes the authorship of the aforesaid two works to *Mirzā Arjumand Āzād*, son of 'Abdul Ġanī Beg Qabūl, who belonged to a noble family of Kashmīr noted for its learning.

Qabūl at first received his training from Qāsim Khān Mukhlis, of Kashmīr, and later on from Dārīb Beg Jūyā Kashmīrī, who died in A.H. 1118 = A.D. 1706 (see this *Cat.*, No. 369). In a very short time Qabūl rose to great eminence, and, besides a large number of pupils, who after his name became known as *قبرلیه*, he left several sons, two of whom, viz., the aforesaid *Mirzā Arjumand Āzād* and *Mirzā Kirānī* (d. A.H. 1155 = A.D. 1742) became known as poets of great note and celebrity. Another son of his, *Mirzā Muhtaram*, was also a poet of some distinction (see *Hamishah Bahār*, fol. 84<sup>b</sup>). Qabūl spent a long time in Delhi in the company of Hidayat Ullah Khān Kashmīrī, who received the title of Sa'd Ullah Khān from Bahādur Shāh. After this emperor's death he attached himself to the service of Sayyid Shāhāt Khān of Farrukh Siyar's time, and died, according to the author of the *Gul-i-Ra'nā*, fol. 229<sup>a</sup>, in A.H. 1139 = A.D. 1726.

Now Dr. Rien's assertion that the author of the aforesaid two works is *Mirzā Arjumand Āzād* seems to be erroneous on several grounds.

*Mirzā Arjumand* (the second son of 'Abd-ul-Ġanī Beg Qabūl), who at first adopted the poetical title of *Āzād* and subsequently changed it for *Junān*, جنون, died, according to the authors of the *Gul-i-Ra'nā*

and *Ṣuḥuf-i-Ibrāhīm*, in a.n. 1134 = a.d. 1721. So it seems quite improbable that this *Āzād* could have taken a part in the composition of the *Dilkushā Nāmāh* which was completed in about a.n. 1137 = a.d. 1724, that is, three years after *Arjumand Āzād*'s death.

Again, Dr. Rien has himself correctly admitted in several places that *Mirzā Arjumand Āzād* and his father belonged to *Kashmir*; and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the *Dilkushā Nāmāh*, the author, while expressing his annoyance with India and particularly with *Kashmir*, distinctly says in the following verses that he originally belonged to *Teheran*, to which place he fervently prays God to grant him a return:—

بظهران که اصل نژاد من است  
رمای مرا کان مراد من است  
بکشیر دلگیر دیگر ممان  
ز خندم بر آور بایران رمان

The above facts obviously prove that the author of the aforesaid two works can neither be *Gulām 'Alī Āzād* nor *Mirzā Arjumand Āzād*. Nor are we justified in ascribing the works to another *Kashmirian* poet, *Muḥammad Muqīm*, who also adopted the *takhalluṣ* of *Āzād*, was a pupil of *Hajī Muḥammad Sālim Aslam*, and died, according to *Gul-i-Ratnā*, fol. 34<sup>b</sup>, in a.n. 1150 = a.d. 1737.

So far it seems certain that the author of both the aforesaid works is one and the same *Āzād*, as it would appear from the following verse of the continuation of the *Ḥamlaḥ-i-Ḥaydari* (next No.), in which the poet refers to his work *Dilkushā Nāmāh*:—

من از دلگشا نامۀ خویشتن  
زدم در جهان گرچه لاف مضن

Now, at the beginning, where the continuation of the *Ḥamlaḥ-i-Ḥaydari* in the following copy commences, the name of the author is written thus on a gilt ground:—

ابتدای مصنفات حملة عیدری منکلام محمد صادق تخلص  
به آزاد

Again, towards the end of the *Dilkushā Nāmāh*, we find two *Qit'ahs* giving the date of *Mirzā Muḥammad Sādiq Āzād*'s death in a.n. 1159 (a.d. 1746). One of these *Qit'ahs*, written on the margin, was, as it

would appear from the handwriting, written in the same year (A.H. 1159) in which the copy itself was transcribed.

The first Qit'ah runs thus:—

میرزا صادق بمضمار کمال  
کوی سبقت از سفیدان ره بود  
هیچکه منت کش دوران نشد  
در زمانه زان سبب آزاد بود  
شرح او این بس که از صدق یقین  
اهل بیت مصطفی را می ستود  
نامه مختار را چون نظم کرد  
رتبه و شان صفی را برگزود  
خامه او مصقل دالشوری  
زنک از آئینه دل می زدود  
سال تاریخ وفات او علیم  
کرد تحریر او بخت رفت زود

The marginal Qit'ah runs thus:—

تاریخ وفات مرزا صادق آزاد از بندۀ حثیر کثیر التخصیر غلام

عسین —

مغان کز آسمان بیداد رفته  
کل باغ صفی بر باد رفته  
جگر خون عالی گردیده زین غم  
ولی او زین جهان دلشاد رفته  
سر بنیش چو کم شد گشت تاریخ (sic)  
ز دوران صادق آزاد رفته

Having in view the aforesaid circumstances I am inclined to assert that the author of the *Dilkushā Nāmāh* and of the following continuation to Bāqil's *Ḥamalah-i-Ḥaydarī* is Mirzā Muḥammad Šādiq Āzād. Unfor-



unately none of the Persian Anthologists mention the name of Muḥammad Ṣādiq, with the takhalluṣ Ṃāzād; and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmīr, where he composed the present work in about A.H. 1137 = A.D. 1724, and subsequently the following continuation to Bāḡī's *Ḥamlaḥ-i-Ḥaydarī*.

In the following colophon we are told that this copy was written in Kashmīr on Monday, the 22nd of *Shawwāl*, A.H. 1159, in the 29th year of Jullā (probably in the reign of Nāṣir-ul-Dīn Muḥammad, who reigned from A.H. 1131-1161 = A.D. 1719-1748).

Written in a fair Nasta'liq, within gold-ruled borders. The headings are written in red.

### No. 374.

fol. 373; lines 25 (in 4 columns); size 12 × 7½; 9 × 5.

حملة حیدری

### HAMLAH-I-HAYDARĪ.

A poetical account of Muḥammad and the first Khalifs, chiefly based on the *Ma'arīj-un-Nubawwat* of Mullā Ma'in-ul-Miskin, by Bāḡī, with a continuation by Muḥammad Ṣādiq Ṃāzād, and not by Mirzā Arjumand Ṃāzād, as wrongly asserted by Dr. Rien (see the preceding No. in this Catalogue).

Beginning:—

بنام خداوند بسیار بخش

خرد بخش و دین بخش و دیار بخش

Mirzā Muḥammad Rāfi' Khān, with the takhalluṣ Bāḡī, was the son of Mirzā Maḥmūd Mashḥadī. According to *Gul-i-Ra'nā*, fol. 55\*, Bāḡī was descended from *خواجہ صمصام الدین صاحب دیوان*. Bāḡī, though born in Delhi, belonged to a noble family of Mashḥad, and his relatives held high positions under the Mughal Emperors of Dehli. His uncle, Muḥammad Tāhīr, afterwards Wazīr Khān, came with Mirzā Maḥmūd to India and attached himself to the staff of Prince Aurangzib, who, after his accession to the throne, made Tāhīr by turns the Subahdār of Burhānpūr, Akbarābād and Mālwah, till he died in Mālwah in

A.H. 1088 = A.D. 1677. His other uncle's sons, Nūr-ud-Dīn Muḥammad Khān and Kifāyat Khān came to India and obtained titles and high offices under the Mughal throne. Nūr-ud-Dīn Muḥammad Khān was appointed as Diwān of Burhānpūr, and died in Aurangābād, A.H. 1126 = A.D. 1714; while Kifāyat Khān attached himself to the staff of Prince Muḥizz-ud-Dīn, and subsequently was sent to Kashmīr as داروغه بیوتات, where he died in A.H. 1139 = A.D. 1726. Bādil's father, Mirzā Maḥmūd, also obtained high distinctions in India, and the places مصبودپورہ برهانپورہ and مصبودپورہ واقع اورنگ آباد were named after him, and he lies buried in the latter-named place. Bādil at first was attached as Diwān to the staff of Prince Muḥizz-ud-Dīn, whose mother was his own sister, and later on was appointed as governor of Guwāliyar and then of Bans Bareilly. After the death of Aurangzib, Bādil lost his appointment and began to lead a retired life in Dehli, till he died there, according to Gul-i-Ra'nā, in A.H. 1123 = A.D. 1711. This date of Bādil's death is also given by Sirāj, Sprenger, Oude Cat., p. 150.

Bādil did not live to finish the poem, but died shortly after writing the account of 'Uṣmān's assassination. According to the author of the *Khulāṣat-ul-Kalām*, fol. 56<sup>v</sup>, one سید ابو طالب قنبرسکی, فاضل البادل میر ابو القاسم قنبرسکی, a sister's son of فاضل البادل, long before Bādil had written an eposée containing the history of 'Alī from the point at which Bādil had left off. It so happened that in A.H. 1135 one Najaf, who had long entertained the idea of completing the work, came across Ṭalīb's history of 'Alī, which he added to the end of Bādil's poem, thus completing the account with uniformity.

See Rien, *ib.*, p. 704; Sprenger, Oude Cat., p. 368; Ethé, Bodl. Lib. Cat., Nos. 990, 518 and 519; Ethé, India Office Lib. Cat., No. 900; W. Pertsch, Berlin Cat., p. 533, and Mohl. Preface to the "Livres des Rois," p. lxxvii, note.

Another poem of the same title حملة حیدری, and in the same metre, composed by Mullā Bānu 'Alī Kirmānī, with the takhalluṣ Rājī, by the order of Shāhzādah Ibrāhīm Khān in A.H. 1220, has twice been lithographed in Persia, A.H. 1264 and 1270.

See Rien, *loc. cit.*; Sprenger, p. 540; Ethé, India Office Lib. Cat., No. 990; and W. Pertsch, Berlin Cat., p. 534.

The Ḥamlah-i-Ḥaydari of Bādil has been lithographed in Lucknow, A.H. 1267.

No copy of the Ḥamlah-i-Ḥaydari in this Library contains the continuation by Najaf.

The continuation by Mirzā Ṣādiq Āzād begins thus on fol. 296<sup>v</sup>; marked by a beautifully illuminated frontispiece:—

ثنای که سر دفتر نامهاست  
مداوند لوح و قلم را سزااست

In the prologue Šadiq Âzād says that after finishing his *Dilkushā Nāmāh*, Muḥammad Fakhr-ud-Dīn, a cousin of Bādil, requested the author to complete the *Ḥamlah-i-Ḥaydari* which was left unfinished by Bādil.

This splendid copy, written in a fine *Nasta'liq* with gilt between the lines throughout, bears a sumptuously decorated full-page 'unwān with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS. contains about forty miniatures in the Indian style.

Not dated, apparently 18th century.

Presented by Nawwāb Naṣir Ḥusayn Khān of Patna.

#### No. 375.

fol. 346; lines 23 (in 4 columns); size  $11\frac{3}{4} \times 7$ ;  $9 \times 5$ .

The same.

Another copy of Bādil's *Ḥamlah-i-Ḥaydari* with the continuation by Šadiq Âzād.

Beginning as above.

The continuation begins as in the preceding copy on fol. 302<sup>b</sup>.

Written in a fair *Nasta'liq* within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style.

Not dated, apparently 19th century.

The MS. once belonged to Nawwāb Vilāyat 'Alī Khān of Patna.

#### No. 376.

fol. 392; lines 21 (in 4 columns); size  $11\frac{3}{4} \times 7\frac{1}{2}$ ;  $9 \times 5\frac{1}{4}$ .

The same.

Bādil's *Ḥamlah-i-Ḥaydari* with the continuation by Šadiq Âzād.  
Beginning as above.



Written in a clear Nasta'liq, with a sumptuously illuminated full-page 'Unwān. Fine Indian miniatures.

Dated A.H. 1252.

A note at the beginning says that this copy once belonged to Sayyid Saḡīr Nawwāb of Patna.

### No. 377.

fol. 333; lines 21 (in 4 columns); size  $10\frac{1}{2} \times 6$ ;  $9 \times 5$ .

The same.

Another copy of Bādī's Ḥamlah-i-Ḥaydari without any continuation.

Beginning as above.

Written in ordinary Nasta'liq, within gold borders.

Not dated, apparently 19th century.

### No. 378.

fol. 348; lines 14; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان عاقل

### DÎWÂN-I-ÂQIL.

This 'Aqil, whose original name was Hunarwar Khān, must not be confounded with his contemporary the celebrated 'Âqil Khān Rāzi, the governor of Delhi in Aurangzib's time, nor with the two other poets of the same takhalluṡ, namely, Khwājah Muḡammad 'Âqil, brother of Khwājah Kāmil and Sukḡunwar Khān 'Âqil of Kashmīr, all of whom were poets of more or less distinction and flourished in the 12th century of the Muḡammadan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet 'Âqil Shāhjahānābādī. He devoted almost his whole life to the service of the distinguished Nizām-ul-Mulk Āṡaf Jāh (d. A.H. 1161 = A.D. 1748) of Aurangzib's time, and in the first year of Farrukhsiyar's reign (A.H. 1124 = A.D. 1713), when Nizām-ul-Mulk was transferred to Aurangābād, the poet accom-



panied him thither and subsequently went to *Shāhjahānābād*, where he died about the middle of the 12th century A.H.

See *Majma'-un-Nafā'is*, vol. ii., fol. 332<sup>b</sup>; *Khazānah-i-Âmirah*, fol. 264<sup>a</sup>; *Gul-i-Ra'na*, fol. 174<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 306; *Maâsir-ul-Umarâ*, vol. iii., p. 847.

Contents:—

Gazals in alphabetical order beginning on fol. 1<sup>b</sup>:—

گواهي ميدهد عالم بوحديث ذات بيجون را  
که خاصيت يکي باشد ز چندين جزو معجون را

This copy ends with five *Rubā'is*, the first of which runs thus on fol. 347<sup>b</sup>:—

در باغ چو آن تنگ قبا مي آيد  
صد چاک بچيب غنچهها مي آيد

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

No. 379.

fol. 170; lines 14; size 9 × 5½; 6½ × 3½.

ديوان نجات

## DÎWÂN-I-NAJÂT.

Mir 'Abd-ul-'Al, with the poetical title *Najât*, was the son of Mir Muhammad Mu'min, and belonged to a noble Sayyid family of *Ispahân*. He at first entered the service of Mirzâ Habib Ullah as his *Şadr*, and subsequently attached himself as a *munshi* or secretary to *Shāh Sulaymân* and *Shāh Sultân Husayn*.

*Tâhir Naşrâbadi*, fol. 294<sup>b</sup>, who speaks of *Najât* in the present tense, had frequent intercourse with him, and speaks of the poet in laudable terms, and remarks that as an accountant the world never produced a more skilled hand than *Najât*. The same *Tâhir* further adds that *Najât* was of marked *Sûfî* character and commanded the respect of the high personages of his age. But the author of the *Itiyâd-ush-Shirâri*, fol. 432<sup>b</sup>, while admitting that *Najât* was highly honoured by the

nobles and learned men of Isfahân, severely condemns his debased style and the vulgar diction, in which the author says the poet equally shared the blame with Zulâf, Shaukat Bukhârî and others. Najât died in about A.H. 1126 = A.D. 1714. See Rieu, p. 821<sup>b</sup>, where this date is misprinted as "A.H. 1026."

Besides the diwân, Najât also left a Maṣnawî, entitled گل کشتی, on the art of wrestling. See Rieu, *loc. cit.*, and Sprenger, *Oriental Cat.*, p. 512. Khân Ârzû wrote a commentary on this Maṣnawî of Najât.

Beginning of the diwân as in Sprenger, *loc. cit.*:—

گرفتم مهر خاموشی ز لب طبع مستندان را  
 زدم بر سر گل طغرای بسم الله دیوان را

Written in ordinary Nasta'liq.

Dated the twenty-third year of Muḥammad Shâh's reign.

#### No. 380.

fol. 358; lines 15; size 9 × 5; 6 × 2½.

دیوان سالم

### DÎWÂN-I-SÂLIM.

Hajî Muḥammad Aslam, with the takhalluṣ Sâlim, was a Hindu Brahman of Kashmîr. He embraced Islâm under Aurangzib. It is said that the poet Muḥsin-i-Fâni of Kashmîr (d. A.H. 1081 or 1082 = A.D. 1670 or 1671) adopted Sâlim as a son, and trained him in the art of poetry, in which Sâlim gained skill in a short time and became known as one of the eminent poets of Kashmîr. He attached himself to the service of Prince Muḥammad Aʿzam Shâh, poems in whose praise are found in abundance in the diwân, and by whose permission he performed a pilgrimage to Mecca. After the death of this prince, Sâlim passed his last days as a chronicler of Shâh Âlam in Kashmîr, and died, according to Gul-i-Raʿnâ, fol. 125\*; Shuhuf-i-Ibrâhim, fol. 405\*; Nishtar-i-Isḥq, fol. 928, and Nataʾij-ul-Afkar, p. 218, in A.H. 1119 = A.D. 1707. Dr. Rieu in his index, p. 1178, followed by Dr. Eihé in his *Bibl. Lib. Cat.*, No. 1166, places the poet's death in about A.H. 1130 = A.D. 1717, but we cannot account for this date.

## Contents:—

fol. 1<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

ای ذات تو میداد همه آثار عیان را  
وی اسم تو مصدر همه اسمای جهان را

fol. 234<sup>b</sup>. *Rubā'is*.

Beginning:—

در سایه کعبه فیضها بود بسی  
دل داشت چو مستیخار فریاد رسی  
یکچند چو ریسمان دلو زمزم  
در خلد بکام دل کشیدم نشی

The number of *Rubā'is* is about four hundred and fifty.fol. 262<sup>b</sup>. *Mukhammasāt*.

Beginning:—

تازین تازین ای تازین دلدار هی ان

fol. 266<sup>b</sup>. A *Maṣnawī* entitled, according to Ethé, *Bodl. Lib. Cat.*, No. 1166, گنج معانی, and composed, according to the following chronogram (not found in our copy) quoted in the said catalogue, in A.H. 1082 = A.D. 1621:—

بجو تاریخ این گنج معانی  
زدلجو نسخه درد نهانی

See also Sprenger, *Oude Cat.*, p. 534, where the poet is confounded with Latf Ullah Sâlim, who died, according to the author of the *Riyâḍ-ush-Shu'arâ*, fol. 190<sup>a</sup>, in A.H. 1089:—

The *Maṣnawī* begins thus in this copy:—

الهی خاطر بی آرزو ده  
حیایم را بدریا شست و شو ده

Cf. Ethé, *Bodl. Lib. Cat.*, *loc. cit.*, where the second part of the above verse is different.

The *Maṣnawī* concludes with the following line:—

چو سالم هر که شد در وصل فانی  
کند مسیر بهشت جاودانی

fol. 296\*. Blank.

fol. 296\*. A long Qasidah ending in letter **ش** in imitation of *Khâqânî*.

Beginning :—

دل من کهند خواصیست شور عشق عمانش ان

fol. 300\*. Another Qasidah ending in letter **ف**.

Beginning :—

ای مسلمانان صباح الصیر عید مصتر است ان

fol. 303\*-304\*. Blank.

fol. 304\*. A series of Qasidahs, mostly in praise of A'zam *Shah*.

Beginning :—

حبذا شد نیمه رنگینهای فخرم اوج گیر ان

fol. 315\*. *Qit'ahs*, with chronograms, the dates of which range from A.H. 1014 to 1118.

fol. 342\*. Short *Maṣnawîs*, in praise of horse, sword, etc., and description of Naurâz and 'Īd festivals. The first begins thus :—

تعالی الله چه تیغ نصرت است این  
ذهی قدرت چه دست قدرت است این

fol. 354\*. A *Maṣnawî* introduced by the heading, *تعریف عیدگاد*, begins thus :—

تمنای جنان کردن گناد است  
درین موسم که فصل عید گاد است

There is a large lacuna immediately after the sixth line of the above *Maṣnawî*, while fol. 355\* abruptly opens with the following line of another *Maṣnawî* in praise of the horse :—

شود آن سبکرو چو مست غرام  
نگردد تر از بصر نعلش تمام

The last line of the *Maṣnawî*, with which this copy ends, runs as follows :—

که هم رونق دین شود آشکار  
هم از باغ دنیا کند کل بهار



A large number of detached verses, *Gazals* and *Rubā'is*, are written on the margins.

Written in a clear *Nasta'liq*, with an illuminated frontispiece and an ordinary double-page unwin. Some folios at the beginning are placed in new margins.

Not dated, apparently 19th century.

No. 381.

Foll. 515; lines 25; size 16½ × 10; 11 × 6.

کلیات بیدل

### KULLIYÂT-I-BÎDIL.

The complete prose and poetical works of Mirzâ 'Abd-ul-Qâdir Bidil, in two volumes, written only one or two years after the poet's death.

Mirzâ 'Abd-ul-Qâdir, with the takhalluṣ Bidil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Mirzâ 'Abd-ul-Khalîq. He was of Turkish origin belonging to the *Chagata'i* tribe of Arlās (Rieu, p. 706 reads Arlāt), but was born in 'Aẓimābād (Patna) in A.H. 1054 = A.D. 1644, for which date the word *التصاب* is a chronogram. Having lost his father at the age of five, when he had only finished the reading of the *Qur'ân*, Bidil was left under the care of his uncle Mirzâ Qalandar. At the age of ten he finished the *Kāfiyah* and had just commenced the *Sharḥ-i-Mullâ Jāmī*, when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the *Gul-i-Ra'nâ*, fol. 56\*, says that the poet at first adopted the takhalluṣ of Ramzî, but one day, while he was reading the preface of Sa'dî's *Gulistan*, he was attracted by the following line of the *Shaykh*—

بیدل از بی نشان چه گوید باز

and from that day the poet changed the takhalluṣ Ramzî for Bidil. At first he attached himself to the staff of Prince Shujā', the second son of Shah Jahān, and later on entered the service of Muhammad Aẓam Shāh. Being possessed of a wonderful genius Bidil soon became the

master of Persian and Turkish languages and was honoured with the *manāb* of five hundred. He travelled to Bengal, Behar and Orissa, and then again returned to Dehli. Being a man of independent spirit Bidil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He, therefore, gave up the imperial service and began to lead a retired life in Dehli, where he died on Thursday, the 4th of *Ṣafar*, A.H. 1133 = A.D. 1720. Besides being a man of extraordinary mental power, he is described by his biographers as a great giant of his age.

For notices on the poet's life see *Khazānah-i-Āmirah*, fol. 115<sup>b</sup>; *Riyāz-ul-Ḥ-Shu'ara*, fol. 65<sup>b</sup>; *Mir'āt-ul-Khayāl*, p. 459; *Sarkhwash*, fol. 6<sup>b</sup>; *Natā'ij-ul-Afkār*, p. 75, etc. See also Sprenger, *Oude Cat.*, pp. 119, 213 and 373-380; *Rien*, ii., pp. 706 and 707; W. Pertsch, p. 80, and *Berlin Cat.*, pp. 938-941; Rosen, *Persian MSS.*, pp. 167. *Gracie de Tassy*, *Histoire de la Littér. Hindoue*, i., p. 312; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1169 and 1170; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1676-1688, etc.

The complete works of Bidil are said to amount to between ninety and a hundred thousand lines. The author of the *Gul-i-Banā*, fol. 57<sup>a</sup>, enumerates thus the following works, with the number of lines contained in each:—

کلیات میرزا لود و ده هزار بیت باین تفصیل  
نسخه عرفان در بحر حدیقه حکیم سنائی که از عمده تصانیف  
میرزاست

و این مصراع تاریخ ختم یافته

هدیه ذو الجلال و الاکرام

یازده هزار بیت

طلسم حیرت در بحر یوسف زلیخا

چهار هزار بیت

و در همین نسخه طور معرفت متضمن حالات و خصوصیات  
کوهستان بیروت که حمزاد شکر الله شان فوجدار الجا بسر بود  
بود ده هزار بیت

ساقی نامه مسمی بمحیط اعظم دو هزار بیت

تنبيه المهوسين در مذمت کیمیا یک هزار بیت



The colophon runs thus:—

لهم شهر ذي حجة سنة ١١٣٣ يک هزار و یکصد و سی و چار  
هجري بقط اعجز العباد محمد وارث بن محمد باقر الصديقي  
بالعام رسيد

## II.

fol. 109<sup>a</sup>.

## رقعات بيدل

Most of these letters are addressed to his patron, Shukr Ullah Khān (d. A.H. 1108 = A.D. 1696), and to the Amir's two sons: (1) Mir Karam Ullah, later on Âqil Khān, and (2) Shâkir Khān.

Beginning as in Rien, p. 811<sup>a</sup>:—

عجز مراتب حمد و ثنا تسليم بارگاه صدي الخ

## III.

fol. 143<sup>a</sup>. Preface to the old or the first diwān of the poet.

Beginning as in *Ethé*, Ind. Office Lib. Cat., No. 1676:—

حمد مبدعي که تودد انثام هستي موجودات صريکيست

This diwān consists of *Qasidahas*, *Qit'ahs*, *Rubā'is*, etc., without any alphabetical order.

The first *Qasidah* begins thus:—

بنام آن صمد بيچگونه يکتا  
که کرد کون و مکان را صرف کن پيدا

fol. 195<sup>a</sup>. *Tanbih al-muhsinin*, or Warnings to the Alchemists.

Beginning:—

اي مهوس در هواي کيميا الخ

fol. 205<sup>a</sup>. *Rubā'is*, or Satirical *Rubā'is*.

Beginning:—

ياران در زندگي زهر چيز رما الخ

fol. 215<sup>a</sup>. *Gazals* in alphabetical order.

Beginning:—

باوج کبريا گر پهلوي عجز است راک البيا



The colophon is dated 7th Muḥarram, A.H. 1136.

Scribe, the same. محمد وارف بن محمد باقر.

### No. 382.

fol. 337; lines 25; size  $16\frac{1}{4} \times 10; 11 \times 6$ .

The same.

This volume is the continuation of the preceding copy and is written by the same scribe.

#### I.

Rubā'is in alphabetical order.

Beginning:—

آنکس که منزله است از اب و گل ما الخ

Dated Shā'bān, A.H. 1136.

#### II.

fol. 112<sup>a</sup>.

طور معرفت

A mystical Maṣnawī illustrated by anecdotes.

Beginning:—

طپش فرسوده شوق ناله تمثال

ز تعریک نفس وا میکند بال

The title of the poem occurs thus in the third line from the beginning:—

ز طور معرفت معنی سوام

بچندین کوه می لاذ صدایم

Again, towards the end on fol. 125<sup>a</sup>:—

بیمنش آخر این مکتوب منظوم

بطور معرفت گردید موسوم

Dr. Ethé, in his *India Office Lib. Cat.*, No. 1686, makes a serious blunder in noticing that the *طور معرفت* begins with the following line:—

بینوایی ز مثل هستی  
داشت پیمانه تھی دستی

In the first place it must be remarked that the above line at once suggests that it is the beginning of a *Hikāyat*, while as a general rule all Muhammadan writers begin their works with *توحید* or *حمد*.

Again, on comparing with our copy we find that the above line is only an opening line of a *Hikāyat* belonging to the middle portion of Bidil's other *Maḡnawī*, entitled *حرفان* (see below).

Dated *Dulhijjah*, A.H. 1136.

### III.

fol. 126<sup>b</sup>.

محیط اعظم

Another mystical *Maḡnawī*.

Beginning with a prose preface:—

حمد نشاد آفرینی که میضاه حقیقت انسانی را از نشاد کرمانا  
بنی آدم علو مشاخرت ظهور بخشید

The *Maḡnawī* itself begins thus on fol. 128<sup>b</sup>:—

خوش آندم که در بزمگاه قدم  
می بود بی نشاء و کیث و کم

Dated *Shawwāl*, A.H. 1136.

### IV.

fol. 189<sup>a</sup>.

طلسم حیرت

An allegorical *Maḡnawī*, composed, according to Sprenger, p. 379, in A.H. 1125 = A.D. 1713.

Beginning:—

بنام آن که دل کاشانه اوست  
نفس کودد متاع خانه اوست

## V.

fol. 226<sup>a</sup>.

عرفان

Another mystical Maṣnawī, composed in A.H. 1124 = A.D. 1712.

Beginning:—

عشق از مشیت خاک آدم ریخت

آتش در خون که رنگ عالم ریخت

Cf. Rieu, p. 707<sup>a</sup>, where the word *مشیت* is wrongly substituted for *مشیت*.

Dated Jamhīdī II., A.H. 1130.

Both the copies are written in a fair Nasta'liq by the same scribe,  
مصدق وارث بن مصدق باقر الصدیقی

## No. 383.

fol. 192; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 4$ .

دیوان بیدل

## DÎWÂN-I-BÎDIL.

Containing a collection of Ġazals arranged in alphabetical order.

Beginning:—

باوج کمریا کز پهلوی چیز است راه اینجا

Written in a fair Nasta'liq, within gold-ruled borders.

Not dated, apparently 18th century.

No. 384.

fol. 125; lines 14; size  $10 \times 6$ ;  $7\frac{1}{4} \times 4$ .

The same.

Another copy of Bidil's diwân, containing Ġazals and Rubâ'is in alphabetical order.

Beginning:—

غیر وحدت بر لتابد همک عرفان ما الخ

fol. 121°. Rubâ'is.

Beginning:—

بیدل چشمش بشور امکان مکشا الخ

Written in a fair Nasta'liq, within coloured borders.

Dated Dulqa'dah, A.H. 1180.

Scribe جالصد

fol. 1<sup>b</sup> contains the signature of Sir Gore Ouseley.

No. 385.

fol. 280; lines 14; size  $12\frac{1}{2} \times 6$ ;  $8\frac{1}{2} \times 3$ .

رباعیات بیدل

RUBÂ'İYÂT-I-BÎDIL.

A very valuable copy of Bidil's Rubâ'is, written eleven years before the poet's death.

The Rubâ'is are arranged in alphabetical order, and begin thus on fol. 1<sup>b</sup>:—

آنکس که منزله است از آب و گل ما الخ

The colophon runs thus:—

روز چهارشنبه هژدهم ماه جمادی الاولی سنه یکهزار و یکصد

و بیست و دو هجرت

Written in a fair Nasta'liq, within gold-ruled borders.



## No. 386.

fol. 161 ; lines 12 ; size  $8\frac{1}{2} \times 4\frac{1}{4}$  ;  $5\frac{3}{4} \times 2\frac{1}{4}$ .

The same.

This copy contains a smaller collection of Bidil's Rubā'is, and is supposed to be in the author's own hand-writing, written in A.H. 1115, that is, eighteen years before his death.

Beginning:—

حمد دو جهان مزای ذام یکتا

کز بود غیر او نجو شد من و ما

Dated 19th Muharram, A.H. 1115.

On fol. 1<sup>o</sup> the following note, in a later hand, suggests that it is an autograph copy of the author:—

بشما مرزا بیدل مرحوم

Written in a Nim Shikastah.

## No. 387.

fol. 330 ; lines 17 ; size  $12 \times 6$  ;  $9 \times 4$ .

عرفان

A copy of Bidil's Maṣnawī, called عرفان, noticed above.

Beginning as usual.

Written in different hands.

Not dated, apparently 18th century.

## No. 388.

fol. 331; lines 17; size  $10 \times 5$ ;  $7\frac{1}{2} \times 3$ .

The same.

Another copy of the same حرفان.

Beginning as above.

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 389.

fol. 314; lines 17; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3$ .

دیوان علوی

## DÎWÂN-I-'ULWÎ.

The author, in the preface, calls himself طاهر السینی المشتهو بهلوی, Tâhir-ul-Husaynî, with the poetical title, 'Ulwî. According to Tâhir Naṣrâtâdî, 'Ulwî originally belonged to Kāshân, and came, according to Hamīdah Bahâr, fol. 61°, during Aurangzib's reign to Kashmîr, where he died.

See Sprenger, *Oude Cat.*, pp. 100, 126 and 327-328.

Contents:—

fol. 1°. A long preface in flowery style.

Beginning:—

لش بند جبین خیال آ

fol. 11°. Qaṣîdahs.

Beginning, as in Sprenger, *loc. cit.*:—

از هر دو دیده مطلع دیوان حیرتم

بسم الله از لکاد پریشان حیرتم

fol. 81<sup>b</sup>. *Gazal's* in alphabetical order.

Beginning:—

زنك غثلت بود يادش از دل حيران ما  
گشت خورشيد جمالش مطلع ديوان ما

fol. 295<sup>b</sup>. *Rubā'is*.

Beginning:—

ذاتك بهر جلوه نمود شاهرا  
غافل تعبیر کرده انس و جان را

fol. 305<sup>b</sup>. A *Maṣnawī* in the form of نامه:—

الهي بمستان پيش از الست  
بعبيرت لكاهان و حدت پرست

Written in a minute *Nasta'liq*.

Dated 3rd Rabi' I., A.H. 1110.

### No. 390.

fol. 186; lines 15; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

ديوان حيرت

### DÎWÂN-I-HAYRAT.

The *diwân* is preceded by a prose preface written by one Fakhr-ud-Din Ahmad.

In this preface Fakhr-ud-Din designates the poet as—

.... نور بصر علم و معرفت المتخلص بتخلص حيرت خان  
عالي شان المسمي بميرزا عنايت الله العارضي الجفائي الانصاري  
المخاطب بخطاب قسور خان

and says that for a long time he was contemplating the collection of the poetical works of Hayrat into a *diwân*; but it so happened that

when Mu'azzam Bahādur Shāh left Shāhjahānābād to fight A'zam Shāh (in A.H. 1119 = A.D. 1707), the former left behind the works of Hayrat. On his return, after the victory, Bahādur Shāh made an enquiry for the works of Hayrat, but they were lost. So Fakhr-ud-Din, who was an ardent admirer of Hayrat, after diligent search, managed to gather some of the poet's works, and added to them the poet's verses which the author (of the preface) had retained in his memory.

The preface begins thus on fol. 1<sup>b</sup> :—

حمد ییحد و ثنای بیحد مر صانعی را که بنی نوع انسانرا از  
الواع موجودات الخ

fol. 4<sup>b</sup>. Qasīdahs.

Beginning :—

لصفت پرلو خورشید حسن بی تغییر  
که شد بعالم ارواح و جسم در تاثیر

fol. 31<sup>a</sup>. Gāzals in alphabetical order.

Beginning :—

له خورشید امست طالع صبحدم بشنم فشان پیدا  
که از بهر سجود او سری کرد آسمان پیدا

fol. 171<sup>a</sup>. Rubā'is.

Beginning :—

آن ذات خفی که هست حی مطلق  
از درك عثول و فهم آمد مطلق

Written in good clear Nasta'liq.

Dated 14th Shāh'bān, A.H. 1132.

Scribe محمد مزدوم



## No. 391.

fol. 119; lines (central col.) 15, (margl. col.) 24;  
size  $9\frac{1}{4} \times 6\frac{1}{2}$ ;  $8\frac{1}{4} \times 4\frac{1}{4}$ .

دیوان شهرت

## DÎWÂN-I-SHUHRAT.

Hakim Shaykh Husayn, with the takhalluṣ Shuhrat, belonged to Shīrāz. He came to India during the reign of Aurangzib and attached himself to the staff of Prince Muḥammad A'zam Shāh. He was respected by the nobles of the imperial court and received the title of Hakim-ul-Mamālik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyāḍ, fol. 219\*, in A.D. 1149. See also Nishtar-i-Ishq, fol. 962.

fol. 1<sup>a</sup>. Ghazals in alphabetical order.

Beginning:—

الهی آشنای نام خود گردان زبانم را  
ز بزم الله زینب بخش دیوان تنایم را

The Ghazals are followed by some Mukhammasât and Rubâ'is.

A splendid copy. Written in beautiful Nasta'liq, on gold-sprinkled paper. The last ten folios are written in a later hand.

Not dated, apparently 18th century.

## No. 392.

fol. 108; lines 15; size  $11 \times 6$ ;  $9\frac{1}{4} \times 4\frac{1}{4}$ .

روضۃ المتقین

## RAUDAT-UL-MUTTAQÎN.

A poetical account of the prophets from Âdam to Muḥammad.

By Khâdîm.

In the prologue the poet says that he belonged to Irān but came to India, where he did not receive any help from the inhabitants of the country. That his name is Bāqar, with the takhalluṣ *Khādim*, and that he composed the present poem in A.H. 1149 = A.D. 1736.

I am in grave doubts whether the present Author should not be identified with Nāzar Beg *Khādim* of Delhi, who was the pupil of Mir Muḥammad Afḡal Ṣābit (see the following No.), and died, according to *Gul-i-Ra'nā*, fol. 99\*, and *Niḡtar-i-'Ishq*, fol. 630, in A.H. 1160 = A.D. 1747. See also *Majma'-un-Nafā'is*, vol. i., fol. 138\*.

Aḥmad 'Alī *Khān*, the author of the well-known *tadkīn* *Makhzan-ul-Garā'ib* (composed A.H. 1218 = A.D. 1803) and a comparatively modern author, also adopted the takhalluṣ *Khādim*.

Beginning of the poem, fol. 1\* :—

بنام خدا میکنم ابتدا  
که تا مقصدم زود گردد روا

The name of the author and the date of composition of the poem are given thus in the following lines :—

به باقر مسی به خادم لقب  
شری نژاد و نصیری نصب  
چو بگذشت از هجرت شاه دینی  
ز الف و مایه تسعه و اربعین . . .

The title of the poem occurs thus on fol. 8\* :—

بود قصه چو باهل یقین  
شده نام او روضه المتقین

The colophon is dated A.H. 1164.

Written in ordinary *Nasḫ*, within coloured ruled borders.

## No. 393.

fol. 148; lines 12; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6 \times 3$ .

دیوان ثابت

## DÎWÂN-I-SÂBIT.

Mir Muḥammad Afḍal, with the takhalluṣ Ṣābit, was the nephew of Himmāt Khān of Badakhshān (son of Islām Khān) who held the post of Mir Bakbshī under 'Ālamgir, and died A.H. 1092 = A.D. 1681. Ṣābit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Husayn Shuhrat (see No. 391) and other eminent persons of Dehli, where he spent his last days in retirement and died on the 12th Shabān (according to Rien, p. 709, 13th Shabān), A.D. 1151 = 31st June, A.D. 1738. Ṣābit's contemporary biographer Ārzū, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Ṣābit, a person whose learning the age could not replace. Ṣābit's son Muḥammad 'Azīm (d. 1151) was also a poet of some note and composed verses under the takhalluṣ Ṣābit.

See *Majma'-un-Nafā'is*, fol. 99<sup>b</sup>; *Riyāḍ-nah Shu'arā*, fol. 76<sup>a</sup>; *Khazānah-i-Āmirah*, fol. 129<sup>b</sup>; *Gul-i-Ra'nā*, fol. 69<sup>a</sup>.

See also Sprenger, *Oude Cat.*, pp. 154 and 578; Rien, ii., p. 709<sup>b</sup>; *Ethé*, *India Office Lib. Cat.*, No. 1701.

## Contents:—

fol. 1<sup>a</sup>. Qaṣīdahs without any alphabetical order.

Beginning:—

ای کہ وابسته عرف تو بود نظم بیان  
چغت ناطق دعوی کلام تو زبان

fol. 56<sup>a</sup>. Short Maṣnawīs.

Beginning:—

دوئی را لیست در یکتائیش راد  
چه دانست این چه ذات الله الله

The Maṣnawīs are followed by another series of Qaṣīdahs.

fol. 95<sup>b</sup>. *Ghazals* in alphabetical order.

Beginning:—

کشد چو صبح وصال تو شمع جان مرا الخ

The copy ends with some *Qit'abs* and *Makhammasât*.

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

### No. 394.

fol. 88 ; lines 14 ; size  $8\frac{1}{2} \times 5$  ;  $6 \times 3$ .

دیوان برهان

### DÎWÂN-I-BURHÂN.

Âqâ Muhammad Sâlih, with the takhallof Burhân, was born in Mâzandân. In his youth he came to India during the reign of Muhammad Shâh (A.H. 1131-1161 = A.D. 1719-1748) and lived an independent life. In the general massacre of Dehli by Nâdir (A.H. 1151 = A.D. 1738) Burhân received several severe wounds, of which he died two or three months after.

See *Riyâd-ush-Shurâi*, fol. 68<sup>a</sup>; *Nishîtar-i-lshq*, fol. 258; *Shuhuf-i-Ibrâhîm*, fol. 120<sup>a</sup>; Sprenger, p. 154.

fol. 1<sup>a</sup>. *Ghazals* in alphabetical order.

Beginning:—

می پرستان فال بکشاید از دیوان ما  
کاید رحمت بود سر تا سر قران ما

fol. 85<sup>b</sup>. *Rubâ'is*.

Beginning:—

یا شاه نجف دلم ثنای تو کند  
پیوسته ثنای ثنای تو کند



The Rubā'is are written diagonally.  
Beautiful minute Nim-Shikastah hand.  
Not dated, apparently 19th century.

## No. 395.

fol. 359; lines 17 (in 4 cols.); size 11 × 8; 9 × 6.

دیوان انجب

## DÎWÂN-I-ANJAB.

Badi'ul-'Asr, better known as Hâjî Bahî', with the poetical title Anjab, was, according to his own statement, which is quoted by his contemporary biographer Muṣṣafi, fol. 3<sup>v</sup>, a native of Spain (اندلس), and is, therefore, sometimes called حاجی مغربی. He claimed his descent from the great Saint 'Abd-ul-Qādir Jilāni, and gave out that 'Alī Hāzin was his sister's son. At an early age he came to Isfahān, where he spent thirty years and became the pupil of Murtaḍā Qulī Beg, surnamed Wālā-i-Isfahān, who was attached to the service of Sarbuland Khān, and who, after his master's death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjab came to India and settled in Dehli, where he met his death at an advanced age. The same Muṣṣafi, who visited Anjab only a few months before his death, says that at the age of seven years Anjab had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Murtaḍā Qulī Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a diwān in answer to Nāziri Nihāpuri in seven days, while it is said that in every new city where he happened to go he left a new diwān. Of the numerous works of this prolific poet, Muṣṣafi has personally seen an imitation of Nizāmī's *Khamseh*, a diwān of about sixty thousand verses, a big work on the *Shīrah* tenets and the tale of the Four Darwishes, قصه چار درویش, in prose, all of which, says Muṣṣafi, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the *Mahābhārat*, which were also taken away by the Rohillas, and out of which only one volume was brought to Muṣṣafi by a certain person for sale. Anjab was above one hundred years when Muṣṣafi met him last.

See also *Hamishah Bahâr*, fol. 10<sup>b</sup>; *Rieu*, ii., p. 711<sup>a</sup>, where a *Maṣnawî* called *فلک اعظم* by this poet is mentioned.

fol. 1<sup>a</sup>. A prose-preface by a different person, who does not mention his name and designates the poet as *ماتک دانش و ادب بدیع العصر محمد الجب*. The preface is introduced by a *Rubâ'i* which runs thus:—

ای ذکر تو آب و تاب افزای سخن  
حاصل ز ثنای تو ثمنای سخن

The preface itself begins thus:—

تعالی الله چمن آفرین سخن بهار ایجاد است که باب باری  
صنعتش نهال عامه سرمییز شده

fol. 2<sup>a</sup>. *Qaṣīdahs* and *Gazals* arranged in alphabetical order.

Beginning:—

خداوند بر افروز آن چراغ آرزویم را  
کرم کن پر تو نور تجلی گشت و گویم را

fol. 287<sup>b</sup>. *Rubâ'is*.

Beginning:—

سرمایه رنگ و بر شنیدیم ترا  
از باغ و بهار برگزیدیم ترا

fol. 291<sup>b</sup>. A preface by Anjab himself to a larger collection of *Rubâ'is*.

Beginning:—

گلدسته درود از گلزار موهبت واجب الوجودی توان بست

الک

Beginning of the *Rubâ'is*:—

این دسته گل که مظهر تائید است  
سرمایه چار سوی اهل دهد است

fol. 307<sup>b</sup>. *Qaṣīdahs* without any alphabetical order.

Beginning:—

روی تو زلد طعنه گلستان ارم را  
حسن دل پر خون کند آئینه جم را

fol. 342<sup>v</sup>. *Sâqî Nâmâh*, with a preface by Anjab.  
Beginning of the preface :—

ساقی نامہ کہ معنی صاحبِ دلان از استماع آن بچوش آید الٰہ

In this preface the author calls himself عزیز الحق الحب.  
The *Sâqî Nâmâh* begins thus :—

خدا داد تا دستِ مرص قاک را  
لشائید بر خاک ابلّاک را

Written in a fair small *Nim Shikastah*.  
Not dated, apparently 19th century.

No. 396.

fol. 226; lines 15; size  $9\frac{1}{2} \times 5$ ;  $7\frac{1}{4} \times 4$

دیوان امید

## DÎWÂN-I-UMÎD.

*Qizilbâsh Khân*, with the takhalluṣ *Umîd*, whose original name was *Muḥammad Rîdâ*, was born, according to his contemporary biographers, 'Alî Qulî *Khân Dāgîstānî*, fol. 54<sup>v</sup>, and *Husaynî*, fol. 93<sup>v</sup>, in *Hamadân*, but was brought up and educated in *Iṣfahân*, where he enjoyed the learned society of *Mirzâ Tâhir Wahîd*, *Amir Najāt*, *Fâ'iq Abbâri*, and other meritorious poets of that place. He came to India in the beginning of the reign of *Bahâdur Shâh*, and through the influence of *Dulfiqâr Khân*, received the manṣab of *hazâri* (one thousand), and by gradual promotions rose to the manṣab of *chahâr hazâri* (four thousand) during the time of *Muḥammad Shâh*. He subsequently entered the service of *Nawwâb Nizâm-ul-Mulk Āṣaf Jâh*, with whom *Umîd* came to *Dihli* in A.D. 1148 = A.D. 1735. When *Āṣaf Jâh* returned to the Deccan, *Umîd* did not accompany him and passed his last days in *Dihli* where he died, according to *Riyâṣ*, in A.D. 1159 = A.D. 1746. Besides being a poet of some note, he is said to have been an expert musician.

## Contents:—

fol. 1<sup>a</sup>. *Gazals* in alphabetical order.

Beginning:—

سراسر همچو مهر و ماه گردیدیم دنیا را  
ندارد منزل آسایشی دیدیم دنیا را

fol. 216<sup>b</sup>. *Mushrā'at*, or detached verses.

Beginning:—

هرگز ز کوی یار شتر میکنیم ما  
چون گرد باد خاک پسر میکنیم ما

fol. 221<sup>a</sup>. *Rubā'ia*.

Beginning:—

در عشر شفیع ما نبی الله است  
ما بنده او تیم خدا آگاه است

fol. 225<sup>a</sup>. *Mukhammasāt*.

Beginning:—

تباشد طاقبت دوری مرا نه تاب دیدن هم  
نه راز خود توانم گفت با کس نه شنیدن هم

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

## No. 397.

foll. 20; lines (centre col.) 21, (margl. col.) 45; size 9 × 6; 6 × 3.

The same.

A selection of *Gazals* from the *diwān* of Umīd.

Beginning as above.

Written in a careless *Nasta'liq*.

Dated 'Azīmābād (Patna), A.D. 1215.



No. 398.

fol. 238; lines 15; size  $11 \times 6\frac{1}{4}$ ;  $8\frac{3}{4} \times 4$ .

کلیات حسینی

## KULLIYÂT-I-HUSAYNÎ.

The poetical works of Husaynî.

Dr. Sprenger, p. 430, while noticing a similar copy of Husaynî's Kulliyât identifies the poet with Husayn Dâst bin Abû Talîb of Samhâl, who adopted the poetical title of Husaynî and is the author of the well-known tadkirah called Tadkirah-i-Husaynî, which he composed, according to the following chronogram found at the end of the said Tadkirah, in A.H. 1163 = A.D. 1749. But in the following heading of a *târikh*, fol. 112\*, relating to the construction of the poet's house, he is called *میر محمد شریف حسینی*, Mir Muhammad Sharif-ul-Husaynî:—

لاریخ تعمیر کردن بندۀ درگاه میر محمد شریف حسینی خاں

خود را

متخلص بحسینی رازی while in the colophon he is distinctly called *مخلص بحسینی رازی*. Again in the following line of a Rubâ'î, fol. 220\*, he refers thus to his native country, Ray:—

یا رب تو مرا ز ری بهند آوردی الخ

From a careful perusal of his Kulliyât, we learn that from Ray he came to India and lived in Dehli, was in the service of Farrukh Siyar and Muhammad Shâh, and was present at the invasion of Nâdir, whom the poet accompanied to several places in India; that several sons and one daughter, called Qamar-un-Nisâ Begam, were born to him, and that he was still alive in A.H. 1166 = A.D. 1752.

A series of *târikhs* relating to numerous contemporary events cover fol. 110\*-140\*. Most of the poems in the beginning are in praise of Farrukh Siyar, Muhammad Shâh, and various nobles of their court.

According to the following chronogram, fol. 2\*, the poet completed the *diwân* in A.H. 1145 = A.D. 1732.

## Contents:—

## I.

This section consists mostly of *Maṣnawīs* of different metres and on different subjects, with a few *Qaṣīdahs*, *Mukhammasāt*, etc.

Beginning, as in Sprenger, p. 430:—

دیاچه دیوان حسینی یو به بینی  
صد رنگ گل عمر از ان باغ یچینی

On fol. 19<sup>b</sup> is a *Maṣnawī* dealing with the story of the Love of Ya'qûb 'Alī Khān, Mīng Bāshī, with Şaflıyah Begam, at Barāmpûrī:—

عاشق شدن یعقوب علی خان منک باغی بر صفیه بیگم که در  
قره برم بوری بهم رسانیده بود

It begins thus:—

شو افسانه در عشق بازی  
که آوردم بنظم از بی نیازی

## II.

*Saḡī Nāmahs* and *Qaṣīdahs* in praise of 'Alī, some of the nobles of Dehlī, with a few satirical poems on Sa'd-ad-Dīn Khān and others.

Beginning on fol. 66<sup>b</sup>:—

بیا ساقیا شوخ و شکم بیا  
می پر نکال فرنگم بیا

## III.

*Tārīkh*s relating to numerous contemporary events, the dates of which range from A.H. 1124–1166 = A.D. 1711–1752.

Beginning on fol. 110<sup>b</sup>:—

مصدق شاه آن قیله انس و جان  
در سروران شاه شاهنشهان

## IV.

Gazals in alphabetical order.

Beginning on fol. 141<sup>b</sup>:—

کرده ام ورد زبان تا مد بسم الله را  
شمع بزم دل نمودم ذکر الا الله را

fol. 218 should be followed by fol. 220.

## V.

Rubā'is.

Beginning on fol. 220<sup>a</sup>:—

یارب تو مرا ز ری بهند آوردی  
با آنکه نکردم بمن دم سردی  
آنجا چو گناهکار و عاصی بودم  
در خاک سیه نشاندی و پروردی

## VI.

Fards or detached verses.

Beginning on fol. 222<sup>a</sup>:—

هرزد کردیها و غار خود نمیدانیم ما  
تا که جا بر مسند قصر قناعت کرده ایم

## VII.

Elegies; the first in the form of Mukhammas.

Beginning on fol. 224<sup>a</sup>:—

بگرفتد ای مسلمانان که ضبط مجتبی قاسم  
برآمد از درون غیمه با چشم بکا قاسم

The colophon, dated A.H. 1167, runs thus:—

بفضل الله . . . باتمام رسید . . . دیوان معلی بیان . . . متخلص  
بسینی رازی مسمی بمیر محمد طریف بتاریخ خرد شهر رمضان  
المبارک بقط نصیف ضعیف محمد مسیح طالب علم در دار انصافه

شاه جهان آباد در سنه ۶ جلوس احمد شاه غازی مطابق سنه  
۱۱۶۷ هجریه مقدسه مرقوم گشت

Several seals of Amjad 'Ali Shāh and Wajid 'Ali Shāh, the late kings of Oulh, are fixed at the beginning and the end of the copy.

Written in ordinary Nasta'liq.

No. 399.

fol. 354; lines 15; size 8 × 4½; 6 × 2¾.

دیوان آرزو

### DÎWÂN-I-ÂRZÛ.

Sirāj-ud-Din 'Ali Khān, with the takhalluṣ Ârzû, the well-known author of the most famous biographical work, *Majma'-un-Nafā'is*, was born in Akbarābād in A.H. 1101 = A.D. 1689. He traced his origin, on the paternal side, to Shaykh Kamāl-ud-Din, the sister's son of Shaykh Naṣir-ud-Din Maḥmūd Chirāg-i-Dihli, while from his maternal side he claimed descent from Shaykh Muḥammad Gaus Guwāliyarī. At an early age he applied his mind to the writing of poetry; and he composed, among other works, the valuable biographical work, *Majma'-un-Nafā'is*, in A.H. 1164 = A.D. 1750. In A.H. 1132 = A.D. 1719 he came from Guwāliyar to Shāhjahānābād, where he became familiar with Anand Rām Mukhlīṣ, who, besides other noble treatments, secured for Ârzû a respectable manṣab from the emperor. It was also here that Ârzû found a very influential patron in the person of Mu'taman-ud-Daulah Ishāq Khān Shūstari, after whose death he continued to enjoy the same favour from his patron's son, Najm-ud-Daulah, who, besides other favours, granted Ârzû a monthly allowance of one hundred and fifty rupees. After Najm-ud-Daulah's death, his younger brother, Sālār Jang, continued to patronise Ârzû, and with this benefactor the poet came to his grandfather, Shaykh Kamāl-ud-Din's house in Lucknow in Muḥarram, A.H. 1168 = A.D. 1754, and through the kind intervention of Sālār Jang, was granted a monthly allowance of three hundred from Shuja'-ud-Daulah. Ârzû died shortly after, on the 23rd of Rabi' II., A.H. 1169 = A.D. 1755. For some time his body was preserved in Lucknow, but was subsequently removed to Shāhjahānābād



and interred there. Āzād, in his *Khazānah-i-Āmirah*, gives the following chronogram of Ārzū's death:—

خان والا شان سراج الدين علي  
شمع رونق بخش بزم گفتگو  
زد رقم آزاد سال رحلتش  
رحمت کامل بروج آرزو

Ārzū is admitted on all hands as one of the most eminent authors and poets of his age. The diwān he left and his *Tanbih-ul-Gāfilin*, a criticism on *Shaykh* 'Alī Ḥazin, added a further popularity to his reputation. Besides the *Majma'-un-Nafā'is* and the diwān, he left several works, such as:—

1. *سراج اللغة*, or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the *Farhang-i-Jahāngiri*, *Surūrī*, *Burhān-i-Qāṭī*, etc., composed in A.H. 1147 = A.D. 1734.

2. *چراغ هدايت*. A poetical glossary.

3. *عطية كبري*. A treatise on eloquence.

4. *مرحيت عطفي*. A treatise on rhetoric.

5. *غيايان*. A commentary on Sa'di's *Gulistan*.

6. *شرح سكندر نامه*, or a commentary on Nizāmī's *Sikandar Nāmah*.

7. *شرح قصاید عرفي*, or a commentary on 'Urfī's *Qasīdahs*.

8. *غرائب اللغات*. A vocabulary of Hindi words explained in Persian.

9. *جواب اعتراضات منير*. Answers to Munir's criticism on Qudsi's poems.

10. *شرح مختصر المعالي*. Glosses to Taftāzānī's shorter commentary on the third chapter of the *Talkhīs* on rhetoric.

11. *شرح گلکشتي مير نجات*. A commentary on Mir Najat's *Maṣnawī*, *گلکشتي*. (See No. 379.)

Ārzū himself gives an account of his own in his *Majma'-un-Nafā'is*, fol. 43<sup>r</sup>. See also *Khazānah-i-Āmirah*, fol. 13<sup>r</sup>; Sprenger, *Oude Ind.*, p. 132; Gracien de Tassy, *Littérature Hindoue*, i., p. 69; Blochmann's *Ā'in-i-Akbarī*, pp. 25–28; Ouseley, *Biographical Notices*, p. 189.

fol. 1<sup>a</sup>. *Gazals* in alphabetical order.

Beginning:—

ای بسمه نام تو سرلوح زبانرا  
حمد تو بود فاتحه قرآن بیان را

The initial line quoted in Sprenger is found here on fol. 10<sup>b</sup>.

fol. 340<sup>b</sup>. *Kubā'is*.

Beginning:—

عالم باغیست از شهود بیچون  
گل کرده هزار رنگ آثار شیون

Written in ordinary *Nasta'liq*.

The colophon is dated A.H. 1140; but seems to be a mistake for A.H. 1240.

#### No. 400.

fol. 343; lines 16; size  $9\frac{1}{2} \times 6$ ;  $7\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان آذر

### DÎWÂN-I-ÂDUR.

Haji Lutf 'Ali Beg, with the takhalluṣ *Âdur*, the author of the famous biographical work *Âtash Kadah* (composed during the years A.H. 1174–1193 = A.D. 1760–1779), was born, according to his own statement in the aforesaid work, at Isfahān in A.H. 1174 = A.D. 1760. He belonged to a noble family of the *Shāmli* Turks, and was the cousin of Wali Muhammad Khān Maasrūr. According to several biographers, Lutf 'Ali Beg in the beginning adopted the poetical title of *Wālih*, and subsequently of *Nakhat*, but finally changed both the titles for *Âdur*, by which epithet he became so well known.

Mushāfi, fol. 11<sup>a</sup>, gives a very interesting account of the poet's adopting the title of *Âdur*. He introduces his narration with the remark that Lutf 'Ali Beg was an exceedingly good-looking man, and that in beauty he surpassed all the inhabitants of Isfahān. Mushāfi then goes on to say that Lutf 'Ali Beg at first adopted the takhalluṣ of *Mahrūm*, and it so happened that one day in a gathering he met two poets, viz., Mīrzā Muhammad Ja'far Rāhib and Āgā Muhammad 'Āshiq, who made enquiries from Lutf 'Ali about his poetical title. To this

Luṭf 'Alī replied that his takhalluṣ was محروم, Maḥrūm or "Disappointed," and in return asked from Āgā Muḥammad about his poetical surname, who responded that he composed verses under the takhalluṣ عاشق, 'Āshiq or "Lover." Maḥrūm then asked Rāhib about his takhalluṣ, to which the latter replied that he chose the epithet بدمعاش محروم, Bandah-i-'Āshiq-i-Maḥrūm or "The Slave of a Disappointed Lover." This witty reply of Rāhib caused a great laughter in the whole assembly, and Luṭf 'Alī, taking it ill, left the assembly in rage, and from that day, says Muṣṭafī, Luṭf 'Alī changed his takhalluṣ to Āḍur. He also composed a Yūsuf Zulīkhā in a.h. 1176 = A.D. 1762.

Muṣṭafī, who composed his taḍkirah in a.h. 1190, speaks of Āḍur in the present tense, and says that the poet was then of about sixty years of age.

For references to his life and works see: *Makhzan-ul-Garā'ib*, fol. 81; *Ṣuḥuf-i-Ibrāhīm*, fol. 39<sup>b</sup>; *Riyād-ush-Shu'arā*, fol. 48<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 57. See also Rieu, i., p. 375; *Ethé*, *Bibl. Lib. Cat.*, No. 384, etc.; *Ethé*, *India Office Lib. Cat.*, No. 693, etc.; *Sprenger*, *Onde Cat.*, p. 161, etc.; *Bland*, in the *Journal of the Royal Asiatic Society*, vii., p. 345; *W. Pertsch*, *Berlin Cat.*, p. 624, etc.

#### Contents:—

fol. 1<sup>b</sup>. Qasīdahs, without alphabetical order.

Beginning:—

دربغا که با خود ندیدم مصاحب

رفیقی موافق الیسی مناسب

fol. 112<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning:—

دور از تو چنان بیرون دشوار بود یارا

گر بیتوزنده ماندم معذور دار مارا

fol. 155<sup>b</sup>. *Maṣnawīs*.

Beginning:—

باشنویده ای معشر آزادگان

این حکایت از دل از کف دادگان

fol. 163<sup>b</sup>. *Rubā'īs*.

Beginning:—

دور از بشی در اثر زاریها (sic)

دیدم ز تو در خواب بسی یاریها

fol. 173<sup>b</sup>. Another series of Qasīdahs.

Beginning:—

ز آمد و رفت روز و شب بجهان  
باز آمد بهار و رفت خزان

fol. 243<sup>b</sup>. Another series of Gāzals in alphabetical order.

Beginning:—

بود که در گذرند از گناهکاری ما  
که بیش از گنه ماسف شرمساری ما

fol. 336<sup>b</sup>. Rubā'īs.

Beginning:—

آن یار که کرده ام باو یاریها  
وان دوست که دیده ام ازو خوارها

Some folios are misplaced in the middle portion of the copy. The right order should be 157, 160-163, 165, 158, 159, 166.

The colophon runs thus:—

بموجب امر حضرت بندگان میر صاحب معالی مناقب . . .  
امیر این الا میر این الا میر حضرت میر صاحب میر مراد علی  
خان . . . دعا گو نور محمد دیوان رفیق را با تمام رسالید — بتاریخ  
۷ ماه صفر سنه ۱۲۱۸

Written in fair Nasta'liq, with a beautifully illuminated double-page 'unwān.

# No. 401.

fol. 118; lines 13; size 8 × 5; 6½ × 3½.

دیوان مشتاق

## DÎWÂN-I-MUSHTÂQ.

Mir Sayyid 'Alī, with the takhalluṣ *Mushtâq*, was a Husaynī Sayyid of Isfahān, and an intimate friend of Luṭf 'Alī Khān Āḡur, who collected



Muḥtāṣṣ's diwān after his death. See Ataḥ Kadh, p. 536; Riyāṭ-ush-Shurāʾ, fol. 404<sup>a</sup>; Rieu, p. 813<sup>b</sup>.

fol. 1<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

مضون ز دیرم بکعبه زاهد که برده از کف دل می الجا  
بناله مطرب بعشوه ساقی بضده صاغر بگریه مینا

fol. 94<sup>a</sup>. *Rubāʾis*.

Beginning:—

ای رشته بدگیت در گردن ما  
هم از تو بود روی تو آوردن ما

fol. 97<sup>b</sup>. *Tarjīʿ-bands*.

Beginning:—

من کیستم از غم کمندی  
در حلقه زلف پایبندی

fol. 109<sup>b</sup>. *Qaṣīdahs*.

Beginning:—

ممثل افروز جهان باز در ایوان حمل  
علم شمعشعه افراخت زرین مشعل

Written in fair *Nastaʿliq*.

Not dated, apparently 19th century.

### No. 402.

fol. 610; lines 15; size 8 × 5; 5 × 3.

کلیات حزین

### KULLIYÂT-I-HAZÎN.

The complete poetical works of Ḥazîn.

Shaykh Muḥammad, popularly called 'Alî, and with the poetical *nom de plume*, Ḥazîn, was one of the most accomplished writers of the

later period. He was the son of Shaykh Abū Ṭālib Gilāni, and was born in Isfahān, Rabi' II., A.H. 1103 = A.D. 1691. Ḥazīn traced his descent from Shaykh Zuhid Gilāni, the spiritual guide of the celebrated Shaykh Ṣafi-ud-Dīn Ardabili.

In the preface to his commentary on his قصيده لاميه the poet designates himself thus:—

ابو المعالي محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن  
جمال الدين علي الزاهدي الجيلاني

Born of a learned and highly respectable family and himself a scholar of vast learning, Ḥazīn commanded the respect of kings and nobles. It is said, in the Mir'āt-i-Āftāb Numā and Nishwar-i-Ishq, that Shāh Tahmāsp, son of Sultān Husayn, repeatedly went to visit the poet in his own house. He received his early education from his father, and later on learnt Muhammadan Law, Jurisprudence, Logic, Mathematics, Sciences, and other subjects from several specialists of Isfahān and Shirāz, among whom some of his biographers name his uncle, Shaykh Ibrahim Gilāni, the celebrated Mullā Bāqir Majlisi (who is said to have been closely related to Ḥazīn), Mir Muhammad Masih of Persia, and others. Being conscious of the wonderful genius of Ḥazīn, his father intended to educate the boy in all the branches of Muhammadan literature; but the future poet, while still a mere child, showed a marked inclination for poetry, and in spite of his father's prudent precepts directed his attention towards versification, and composed poems, concealing them from his father.

It is said that at the age of seven Ḥazīn composed a Gazal in answer to Shaukat Bukhārī, and another when he was nine years old in answer to Ṭāhir Wahid, who praised the composition highly. One day several poets, gathered in Ḥazīn's father's house, happened to be extolling the poetical genius of Ḥazīn. In the course of conversation they began to praise Muḥtashim Kāshī (d. A.H. 996 = A.D. 1587), and one of them cited the following beautiful matla' of this eminent poet:—

ای گردن بلند قدان در کمند تو  
رعنای آفریدند قد بلند تو

Maulānā Ḥasan, who was present in that assembly, asked Ḥazīn to compose a matla' in answer to that of Muḥtashim, and the boy poet spontaneously extemporized thus:—

صید از عرم کشد غم جعد بلند تو  
فریاد از تظاول مشکین کمند تو

His father and the whole assembly were amazed at the wonderful skill of the boy, and Manlānā Hasan, in his enthusiasm, kissed the forehead of the boy poet. Muṣṭafī, quoting from Ḥazīn, says that from that day Ḥazīn obtained his father's permission to compose poetry.

In his early years Ḥazīn travelled all over Persia, and in A.D. 1143 = A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lār. Here Ḥazīn had hardly passed a couple of months when a number of the citizens, at the instigation of Mirzā Bāqir Kalāntar, killed Wālī Muḥammad Khān Shāmī, who at this time was sent here as governor by Nādir Shāh. The murderers, who had rebelled against Nādir, became acquainted with Ḥazīn and divulged the story. In the meantime Muḥammad Khān Balūch, who was sent with a large army to invade Jahram, جهرم, hearing the news of Wālī Muḥammad's fate, hastened to Lār. The rebels, on hearing of Muḥammad Khān's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Ḥazīn, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kirmān, and was on the point of leaving that place for Ardābil, when the governor of Kirmān, through the help of one of Wālī Muḥammad's servants, sent the intimation of Ḥazīn's presence in Kirmān to Muḥammad Taqī Khān Mashhadī, the Beglerbegi of the Province. Taqī Khān was about to proceed against Ḥazīn as a criminal, when, to the good luck of the poet, 'Alī Qulī Khān Wālīh Dāgīstānī, the well-known author of the famous biographical work *Riyāḍ-ush-Shu'arā*, (on whose account the present biographical notice of the poet is for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Ḥazīn's perilous situation. The aforesaid Beglerbegi was an intimate friend of Wālīh, and the latter, a fellow-citizen of Ḥazīn, being anxious for the poet, liberated him from the hand of the Beglerbegi. Wālīh and Ḥazīn then came together to Bandar-i-'Abbās, where they received hospitable treatment from Mirzā Ismā'īl, the governor of the port. Leaving Ḥazīn with the aforesaid Mirzā, Wālīh set out for India. Ḥazīn was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wālīh's arrival. According to the author of the *Mir'at-i-Āstāb-Numā*, Ḥazīn came to India in A.D. 1146 = A.D. 1733, while the author of the *Nishār-i-'Ishq* says that Ḥazīn, after leaving the Persian port, reached Bhakar, and then by the way of Multān and Lahore, reached Shāhjahānābād in A.D. 1147 = A.D. 1734. Both the friends, Wālīh and Ḥazīn, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nādir, with his powerful



army, invaded India, and Ḥazín, finding his position unsafe in Lahore, hastened back to the imperial city, and secluded himself in the house of Wálíh. After Nádír's withdrawal from India, Ḥazín again went to Lahore, where, this time, he incurred the displeasure of Zakariyá Khán Diláwar Jang, the Sábahdár of Lahore, who became an enemy to the poet; but Wálíh, coming to know of his friend's dangerous position, wrote to Husayn Qulí Khán, who had been sent as an ambassador to Nádír Sháh and was at this time returning from his mission, to take care of Ḥazín, and bring him safely to Sháhjahánábád. Ḥazín's vast reputation as a poet had already spread abroad over distant countries, and in the imperial city he received the warm favours of the king, and was highly respected by the nobles and chiefs of the imperial throne. It is said that Nawwáb 'Umdat-ul-Mulk Amír Khán, who adopted the poetical title of Anjám, secured for the poet, from the king, a Jágir of forty thousand rupees, near Akbarábád, and that the king also on one occasion awarded the poet a sum of five lakhs through the said 'Umdat-ul-Mulk. It is related in some *tadkirahs* that the emperor, Muḥammad Sháh, once requested Ḥazín to come to him and to delight him with some of his beautiful compositions, and that the poet turned a deaf ear to the imperial order. The emperor, it is said, then personally went to Ḥazín's house, but the poet, hearing the news of the emperor's arrival, stealthily left the place on the pretence of visiting the sacred tomb of Khwájah Bakhtiyár Káki, and thus avoided the meeting. Being proud of his affluence and ability, Ḥazín, remark some of his biographers, began to look down on the Amirs and nobles, and commenced, says his friend Wálíh, as the poet's nature was, to write satires against the citizens, and did not even spare the king and his nobles. In spite of his friend Wálíh's advice, Ḥazín continued his satirical writings, till, says Wálíh, the poet lost all esteem in the eyes of the public. Wálíh, seeing that his counsel was of no use to Ḥazín, and having consideration for the responsible office he held under the emperor and the high public esteem, had at last, to his deep regret, to give up his friendship with Ḥazín, and cut off all communication with the poet, with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions. Ḥazín then began to criticise the eminent poets of the imperial court, and wrote satires against many of them, such as Siráj-ud-Dín 'Alí Khán Árzú, the author of the famous Persian biographical work, *Majma'-un-Nafá'is*, Mír Muḥammad Arfál Šábit, and others. In revenge Árzú wrote the *Tanbih-ul-Gáfílín*, or, "A Warning to the Careless," in which he collected a large number of frail verses from Ḥazín's *diwán*, and criticisingly pointed out mistakes therein. Another friend of Ḥazín's, the learned Ázád Balghámí, in his *Khazánah-i-Ámirah*, tried to defend the poet by writing a refutation to Árzú's criticisms.



Again, one day a friend of the eminent poet, Muḥammad Afīl al-Sābit, read a verse of Sābit's to Ḥazīn, who remarked that the verse was the composition of another poet and that Sābit had stolen it. Sābit's son, Muḥammad 'Azīm Sābit, seeing his father thus insulted, collected in a few days about five hundred verses from Ḥazīn's diwān, and gave out that they were all stolen by Ḥazīn from other poets. Ḥazīn also wrote satires against the people of Kashmīr, who revenged themselves by inducing Mullā Ṣāṭi' and other Kashmīrian poets to write satires against Ḥazīn. He was thus disgraced before the public, and had made himself enemies all around him. He had offended the king, wounded the feelings of the nobles and chiefs, and had affronted the favourite poets of the court. Finding himself in a dangerous situation and entirely defenceless, Ḥazīn had to quit the imperial city. He came to Akbarābād, which place he shortly afterwards left for Benares. At the request of his pupil, Rājā Hām Narāyan, the Nāẓim of 'Azīmābād (Patna), Ḥazīn once came to Azīmābād, but shortly after returned to Benares, where he spent his last days, which place he loved so much and to which he refers thus:—

از بنارس نروم معبد عام است اینجا  
عمر برهنم بچه لجهنم و رام است اینجا

Ḥazīn died here a peaceful death in A.H. 1180 = A.D. 1766, and was buried in the tomb he had himself built only a few years before his death. The place where this great author lies buried is known as Faṭīmān, and the following lines of his own, engraved by himself, can still be seen:—

زبان دان مصیبت بوده ام دیگر لمید ام  
همیتدالم که گوش از دوست پیغامی شنید اینجا  
حزین از پای ره پیما بسی سرگشتگی دیدم  
سر شوریده بر بالین آسایش رسید اینجا

The following note on the margin of Walih's *Riyāḍ-ush-Shur'arā*, fol. 111<sup>b</sup>, describes thus the poet's death:—

شیخ محمد علی حزین در بلد بنارس دهم جمادی الاول شب  
پنجمه نشت شب سنه ۱۱۸۰ هجری رحلت فرمود و طرف جنوب  
شهر مسطور در باغ که در آنجا تبرکات حضرات صلوٰۃ الله علیهم  
شخصی بنا نهاده گذاشته است و آنرا پنجه شاه میگویند وقت

دو پاس روز بر آمده مد خون شدند — عزیزی در وطن بلگرام تاریخ  
 صوری و معنوی در مصراع یافتند —  
 — یک هزار و یکصد و هشتاد سال —

Dr. Ethé, in his Ind. Office Lib. Cat., No. 1712, places the poet's death on the 13th Jumādā, A.H. 1180. Besides being an accomplished author and an eminent Persian poet, Hāzīn was a good Arabic scholar, and his Arabic Qasīdahs are to be found in copies of his Kulliyāt. He was also well skilled in calligraphy, and wrote a beautiful *Shikaastah* hand. He wrote four diwāns, the last of which he completed in A.H. 1155 = A.D. 1742. Complete copies of his Kulliyāt are mentioned in Ethé, Bodl. Lib. Cat., No. 1134; Sprenger, p. 425. Among his other prose treatises may be mentioned the *تذکرۃ الاحوال*, or the autobiography of the poet, which he wrote in A.H. 1154 = A.D. 1741. An English translation of this work was published by F. C. Balfour, London, 1830, and the Persian text by the same, London, 1831. His poetical works, with this autobiography, were lithographed under the title of the Kulliyāt-i-Hāzīn, in Lucknow, A.H. 1293; and the *واقعات و احوال ایران و هند*, or the accounts of the warlike expeditions of Persian kings against India, from A.H. 1134-1154 = A.D. 1722-1741; that is, down to Ahmad Shāh Abdālī. See W. Pertsch, Berlin Cat., p. 54, No. 11, and Ethé, Ind. Office Lib. Cat., No. 1714. His other *Maṣnawīs* are: *غرائب و فرهنگ نامه*, مطبع الانظار. See Ethé, Bodl. Lib. Cat., No. 1185, where the seven *Maṣnawīs* of the poet are mentioned. See also Sprenger, Oude Cat., *loc. cit.*

For notices on the poet's life see: *Riyāṣ-nah-Shu'arā*, fol. 111<sup>b</sup>; *Majma'-un-Nafā'is*, vol. i., fol. 123<sup>a</sup>; *Maṣṣūfī*, fol. 23<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 209; *Nishtar-i-Ishq*, fol. 545; *Majma'-ul-Fuṣṣahā*, p. 24; *Natā'ij-ul-Afkar*, p. 132, etc.

# Contents:—

fol. 1<sup>a</sup>. *Gazals* in alphabetical order, preceded by a prose preface which begins thus:—

افتتاح نامه نام آوران گیتان خدیو سخن و مفتاح ابواب  
 فیوضات الخ

Beginning of the *Ghazal*:—

درین دریای بی پایان درین طوفان شور افزا  
 دل افگندیم بسم الله مجربها و مرستها

fol. 409<sup>b</sup>. Qaṣīdahs, without any alphabetical order, preceded by a prose preface.

Beginning:—

انت الظاهر فليس فوقك شيء الخ

fol. 410<sup>b</sup>. Beginning of the first Qaṣīdah:—

غير نشي غیرت یکتای بی همتامستی  
نقش لا در چشم و عدت بین من آلاستی

fol. 481<sup>a</sup>. Preface to the Maṣnawī صفر دل, Saṣīr-i-Dil.

Beginning:—

له الصد في الآخرة و الأولي و السلام علي سيدنا المصطفى

الخ

The Maṣnawī begins thus:—

ثناي شایسته دلدار را  
مهای فراوان ز ما یار را

fol. 502<sup>a</sup>. چمن و الچمن. Another Maṣnawī.

Beginning:—

بنام آنکه آذر را چمن ساخت

fol. 513<sup>a</sup>. مثنوی تذکرة العاشقين. Prologue and epilogue of the 'Tadhkirat-ul-Āshiqin,

Beginning:—

ساقی زمی موعده الخ

fol. 521<sup>b</sup>. Rubā'is, in alphabetical order.

Beginning:—

ای چشم و چراغ دل عمیده ما  
در راه تو خاک شد دل و دیده ما

fol. 570<sup>a</sup>. Muqatta'at.

Beginning:—

ایا حسن الثیث حبك منقدي  
ولو بذلوب الخلق كنت محاسبا

fol. 586<sup>a</sup>. مستقرات غزلیات.

Beginning:—

حق تعلیم دارم خوش قدان بوستانی را  
که سرو از مصرع من یاد میگیرد روانی را

Written in fair Nasta'liq, on various coloured papers.

Dated, 1258 Fāshī.

### No. 403.

fol. 402; lines 13; size  $11 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 4\frac{1}{2}$ .

دیوان حزین

### DÎWÂN-I-HAZÎN.

A collection of Hazin's *Gazals* and some miscellaneous poems.

fol. 1<sup>a</sup>. *Gazals* in alphabetical order.

Beginning:—

درین دریای بی پایان درین طوفان شور افزا الخ

fol. 368<sup>a</sup>. مستقرات.

Beginning:—

حق تعلیم دارم خوش قدان بوستانی را الخ

Some folios are missing towards the end.

A note on fol. 367<sup>a</sup> says that this copy was written by one, کمانبیل,  
at 'Azimābād, during the reign of *Shāh* 'Ālam Bahādur *Shāh*.  
Written in a fair Nasta'liq.



## No. 404.

fol. 292; lines 16; size  $11\frac{1}{4} \times 7$ ;  $8\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

Another copy of Ḥazîn's diwân.

Beginning as above.

The *مشرقیات* begins on fol. 276<sup>b</sup>.

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

## No. 405.

fol. 67; lines 19; size  $12 \times 8$ ;  $9 \times 3\frac{1}{4}$ .

قصاید علی حزین

## QASÂ'ID-I-'ALÎ ḤAZÎN.

A collection of Ḥazîn's Qasîdahs, arranged in alphabetical order.  
Beginning on fol. 1<sup>b</sup>:—

غیر نثی غیرت یکتای بی عتاستی الخ

The last Qasîdah is *در حجو کشمیر*.

Beginning:—

کس ندیده بوطن مردن کشمیری را

یجهان چون صف موراند دوان دانه طلب

Written in a rough Nasta'liq.

Not dated, apparently 19th century.

No. 406.

fol. 74; lines 15; size  $9\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

The same.

Another copy of Ḥazin's Qaṣīdahs with some Qit'ahs.

Beginning as above.

The Qit'ahs begin on fol. 59<sup>a</sup>:—

ای صاحبی که از اثر رنگ و بوی تو  
خون کرشمه در جگر گلستان کنم

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

No. 407.

fol. 324; lines 13; size  $8\frac{1}{4} \times 5$ ;  $6\frac{1}{4} \times 4$ .

تذکرۃ المعاصرین

TADKIRAT-UL-MU'ÂSIRÎN.

A very valuable copy of the biographical notices of ninety-nine contemporary poets of Persia, compiled in A.H. 1165 = A.D. 1752, with some prose and poetical treatises, written two years before his death.

Beginning:—

تعالی الله حمد بیچولی که اوراق پریشان مجموعه کون و مکان  
را برشته ایحاد شیرازد بسته ال

fol. 80<sup>b</sup>. رساله در حقیقت نفس و تجرد. Beginning with a Rubā'ī:—

لی عقل بکنه لایزال تو رسد ال

Beginning of the Risālah:—

انا بیک یا قدوس و یا باری النفوس نور قلوبنا ال

fol. 93<sup>b</sup>. رساله اوزان شرعي. On the weight of coins and legal measures.

Beginning:—

الحمد لله رب العالمين حمدا كثيرا الخ

fol. 98<sup>a</sup>. Another prose treatise, entitled مسئلة حدوث و قدم.

Beginning:—

الحمد لله علي الآيه و نشكركه علي نعمائه الخ

fol. 105<sup>b</sup>. جواب رقعات شيخ حسن مرعوم.

Beginning:—

صاحب والا ماثام سلاله الكرام سلامت الخ

fol. 110<sup>b</sup>. Prologue to the diwân.

Beginning:—

امتتاع لأمه نام آوران الخ

fol. 114<sup>a</sup>. Epilogue to the diwân.

Beginning:—

هان اي دالش شكرفان ديدہ ور الخ

fol. 120<sup>b</sup>. رساله در خواص الحيوان, also called رساله صبيده, on zoology.

Beginning:—

سپاس بي قياسي كه مدارك اوهم الخ

fol. 165<sup>b</sup>. رساله فرستامه, on farriery.

Beginning:—

سواران مضمار بندگی و سرافگندگی را الخ

fol. 205<sup>b</sup>. شرح قصيدۀ لاميه, Persian commentary on his own قصيدۀ لاميه, which he composed in praise of 'Ali.

Beginning:—

لسان حال و ترجمان مقال بسپاس بلاغت اساس الخ

At the end of the commentary on the قصيدۀ لاميه runs the following colophon, dated A.H. 1178:—

تمت القصيدة اللاميه المباركة العبد المفتاق الي ربه الغني  
جمال الدين محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن  
جمال الدين علي الزاهد الجليلي . . . بخط العبد المحتاج الراجي  
. . . بركات الله في سنة ١١٧٨ هجري

رساله معاد. fol. 271<sup>b</sup>.

Beginning:—

بسم الله الرحمن الرحيم و به نستعين و له الصد في الآخرة  
والاولي الخ

The colophon here is dated 19th Rajab, A.H. 1178. The رساله معاد is followed by a treatise explaining the meaning of the verse—

من يصبي العظام وهي رميم

The treatise is introduced by the following heading which fully explains the subject of the work:—

در جواب سوال سائلي كه بمعاد حمين جسم دليوي بآيه قال  
من يصبي العظام وهي رميم و قول خواجه نصير در مسئله خرق  
و التيام افلاك و اينكه اجزاي اصليه باقي خواهند بود و جسم و  
معاد ازان خواهد بود استدلال کرده بود نوشته اند —

It begins thus on fol. 245<sup>a</sup>:—

كسايكه سرمايه حصول معارف حقيقيه علي ماهي عليه  
الخ

fol. 249<sup>b</sup>. بدیعة الودیعة or, as in Ethé, Bodl. Lib. Cat., Nos. 1184 and 1185, وديعة البدیعة. A Maḡnawī poem in imitation of Sanā'is Ḥadiqah.

Beginning:—

كلنا في الوجود ليس سواه الخ

The colophon is dated 19th Rabi' II., A.H. 1178.



fol. 302<sup>b</sup>. صفير دل. A Maḡnawī in imitation of Sa'di's Bāstān; with a preface beginning:—

له الصد في الآخرة و الأولي و السلم علي سيدنا المصطفى  
غيره الوري الخ

The poem begins thus on fol 303<sup>a</sup>:—

ثناهاي شاهسته دلدارا  
سپاس فراوان ز ما يارا

The تذكرة المعاصرين is mentioned in Rien, i., p. 372; W. Pertsch, Berl. Cat., p. 621; Bland, in Journal of the Royal Asiatic Society, ix., p. 147; Gracín de Tassy Mémoire sur la religion musulmane, p. 112; Sprenger, p. 135; Ethé, Ind. Office Lib. Cat., Nos. 678 and 679.

#### No. 408.

fol. 59; lines 14; size 9 × 5½; 6 × 3¾.

The same.

Another copy of Ḥazín's Tadkirat-ul-Mu'āẓirín.

Beginning as above.

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

#### No. 409.

fol. 70; lines 15; size 10 × 6½; 8 × 4.

فرسنامه حزین

A copy of Ḥazín's Farns Namah.

Beginning as usual.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

No. 410.

Fol. 67, lines 16-19; size  $10\frac{1}{2} \times 6$ ;  $8 \times 4$ .

شرح قصیدہ لامیہ

A copy of Hāzīn's commentary on his قصیدہ لامیہ. Written seven years before his death.

Beginning:—

لأن حال و ترجمان مقال الـ

The original folios have been placed in new margins.

The colophon is dated Šufar, A.H. 1173.

Written in ordinary Nasta'liq.

No. 411.

Fol. 151; lines 12; size  $9 \times 5\frac{3}{4}$ ;  $7 \times 4$ .

کلیات فقیر

KULLIYÂT-I-FAQÎR.

The poetical works of Faqîr.

Mîr Shams-ud-Dîn 'Abbâsî, who adopted the titles of Faqîr as well as of Maftân, traced his origin on the paternal side to the prophet's uncle, 'Abbâs bin 'Abd-ul-Muttalib, and is therefore called 'Abbâsî. He was born in Shâh Jahânâbâd, A.H. 1115 = A.D. 1703, and was one of the most accomplished Persian scholars of India. The author of the *Khulâsat-ul-Afkâr*, an intimate friend of Faqîr, remarks that no Indian scholar can reach the ability of Faydî and Shams-ud-Dîn Faqîr. At the age of twenty-five he travelled to the Deccan, and after staying there for five years returned with Qizilbâsh Khân Umid to Shâh Jahânâbâd. The author of the *Gul-i-Ra'nâ*, fol. 225<sup>b</sup>, who commenced the work in A.H. 1181 = A.D. 1767, and completed it in A.H. 1182 = A.D. 1768, while speaking of the poet in the present tense, says that on the 6th of Muharram, A.H. 1181 = A.D. 1767, Faqîr set out for a

pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Gulām 'Alī Āzād (d. A.H. 1209) intimating his (Faqir's) safe arrival at the port of Surat. So we cannot agree with Dr. Ethé (Ind. Office Lib. Cat., No. 1710), who places the poet's death in A.H. 1180 or A.H. 1181 = A.D. 1766 or 1767. The author of the *Nishtar-i-Ishq*, fol. 1889, says that in A.H. 1181 = A.D. 1767, Faqir set out for a pilgrimage to Mecca and reached Aurangābād, where he stayed for one week, and then travelling via Surat reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Baṣrah perished by shipwreck. The date of this incident, as given by the author of the said *Nishtar-i-Ishq*, is A.H. 1183 = A.D. 1769, and in support of this date the said author says that Gulām 'Alī Āzād, an intimate friend of Faqir, composed the following chronogram:—

رفت از عالم مغفوری شیرین های  
خوابیده بفاک شاعری رنگین های  
آزاد نوشت مصرعه تاریخش  
گو آد فقیر میر شمس الدین های

For his life: see *Gul-i-Ra'na*, fol. 226<sup>a</sup>; *Khazānah-i-Amīrah*, fol. 284<sup>a</sup>; *Nishtar-i-Ishq*, fol. 1387; *Riyāṭ-ugh-Shu'arā*, fol. 314<sup>a</sup>; *Khulāṣat-ul-Afkār*, fol. 141<sup>a</sup>; *Makhzan-ul-Garā'ib*, fol. 637, etc.

Contents:—

fol. 1<sup>b</sup>. *Ghazals* in alphabetical order.

Beginning:—

ای در طلب نام تو آواره نشانها  
گم کرده ره معنی وصف تو بیانها

fol. 99<sup>a</sup>. *Rubā'is*.

Beginning:—

اسم الله که هست سرمایه جان  
جمع است درو تمام اسمای جهان

fol. 105<sup>a</sup>.

مغفوی در تعریف دولتخانه نواب امیر الامرا ساداتخان

بهادر—

Beginning:—

دگر بر روی طبع نکته پرداز  
دري گودیده از فیض سخن باز

fol. 110<sup>o</sup>. تصویر مصیبت. The love story of Rām Ghānd, the son of a Betel-seller.

Beginning:—

خداوندا دلي ده شعله نسام  
که از سوزش فتد آتش بچالم

fol. 146<sup>o</sup>. مثنوی در واقعه جانسوز کربلا.

Beginning:—

باز از ماه مصرم در جهان  
تازه شد داغ مصیبت دوستان

Besides the above Maḡnawī, the poet left also several other Maḡnawī poems, *e.g.*:—

واله و سلطان (see below).

شمس الضعی (see below).

دَر مکنون. The story of the daughter of Qayṣar-i-Rūm, ملیکه or and the Imām Ḥasan 'Askarī, composed in A.H. 1169 = A.D. 1755. See Ethé, Ind. Office Lib. Cat., No. 1710.

تصویر الشباب; or, the Present of Youth. Composed in A.H. 1143 = A.D. 1730. See Ethé, Ind. Office Lib. Cat. *ib.*, and Sprenger, p. 396.

He also left several prose treatises on prosody, rhetorical art, metres, rhyme and tropical figures, *e.g.* وافیة فی علم العروض و الشافیة; خلاصة البدیعی, etc.

Copies of his poetical works are mentioned in Sprenger, pp. 395 and 396; Ethé, Ind. Office Lib. Cat., No. 1710.

Written in bold Nasta'liq.

Not dated, apparently 15th century.



## No. 412.

fol. 136; lines 15; size  $9 \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان فقیر

## DÎWÂN-I-FAQÎR.

A collection of Shams-ud-Dîn Faqîr's poetical works.fol. 1<sup>v</sup>. Beginning of the Gazals, in alphabetical order:—

ای در طلب نام تو آواره نشانیها الخ

fol. 108<sup>v</sup>. Rubâ'is.

Beginning:—

اسم الله که هست سرمایه جان الخ

The copy ends with some Tarjîk-hands, Qit'abs and the Maḡnawî  
در تعریف دو لعلخانه لواب ساداتخانWritten in ordinary Nasta'liq.

Dated A.H. 1241.

## No. 413.

fol. 96; lines 17; size  $8 \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3$ .

واله و سلطان

## WÂLIH-WA-SULTÂN.

The love-story of the poet Wâlih, the author of the famous work Riyâḍ-neh-Shu'arâ, with his cousin Khadijah, daughter of Hasan 'Alî Khân, composed in A.H. 1169 = A.D. 1747, for which the poet gives two chronograms in fol. 94<sup>v</sup>, viz. نظم منبع and شخص معنی.By the same Shams-ud-Dîn Faqîr.

Beginning:—

ای واله حسن دلکشت جان

عشق تو بهر دو کون سلطان

Written in a careless Nasta'liq.

Not dated, apparently 19th century.

The copy bears the signature of Mr. Blochmann, dated 1870.

No. 414.

fol. 272; lines 15; size  $8 \times 5$ ;  $6 \times 3$ .

شمس الضحی

SHÂMS-UD-DUHÂ.

Another Masnawî by Shams-ud-Dîn Faqir, in praise of the Imâms, composed in a.d. 1173.

Beginning as in Sprenger, p. 305:—

ای بنامت زبان سحر طراز  
نطق را داده مایه اعجاز

Written in careless Nasta'liq.

Not dated, apparently 19th century.

No. 415.

fol. 233; lines (centre col.) 12; (margl. col.) 21;  
size  $9 \times 6\frac{3}{4}$ ;  $5 \times 3\frac{1}{2}$ .

دیوان عاشق

DÎWÂN-I-ÂSHIQ.

Âqâ Muhammad, with the takhallus 'Âshiq, was a native of Isfahân. Though a man of humble origin 'Âshiq possessed poetical genius, and composed elegant verses. The celebrated Âdar was an intimate friend of 'Âshiq, and speaks of the poet in laudable terms. According to the

same biographer, 'Āshiq died in A.H. 1181 = A.D. 1767. (See 'Atash Kadah, p. 523.)

Two copies of the diwān are mentioned in Rien Suppl., Nos. 340 and 341, and one in W. Portsch, Berl. No. 948.

Beginning with Qasīdahs, as in Rien Suppl., *ib.* :—

درین خرابه پر از غم که لیست جای مرور  
خوش آنکه پیش نگیرد بجز طریق عبور

fol. 29<sup>a</sup>. Gāzals, in alphabetical order.

Beginning in the margin :—

زهی مثالی که چون جمالت بسته نشی زمانه زیبا  
بشنده ضییرین بیدله شکر بغمزه لیلی بعشوه سلمی

fol. 202<sup>a</sup>. Rubā'is.

Beginning :—

زاهد بهوس که غلد در بکشاید  
عابد گوید که قرب حق می باید

fol. 219<sup>a</sup>. Chronograms, the dates of which range from A.H. 1143 to A.H. 1180.

Beginning :—

شد میرزا محمد از این جهان پر غم  
کز دور زندگانی بگذشت نوبت او

Written in ordinary Nasta'liq.

Dated A.H. 1238.

### No. 416.

fol. 345; lines 11; size 9 × 5 $\frac{3}{4}$ ; 6 $\frac{1}{4}$  × 3 $\frac{3}{4}$ .

کلیات فوقی

### KULLIYÂT-I-FAUQÎ.

Molla Fauq-ud-Din Ahmad, with the takhalluṣ Fauqî, was a native of Yazd. His diwān is full of obscene poems, which the poet wrote, as

he says in his preface, because he found they suited the public taste of his day. The author of the *Khulâsat-ul-Afkâr*, fol. 140<sup>a</sup>, who in A.H. 1187 = A.D. 1773, received a copy of Fauqi's diwan consisting of about eight thousand verses, while supporting the above statement remarks that in the beginning Fauqi, like other poets, composed poems in praise of his contemporaries, but finding that such poems did not suit the age, he destroyed all his poems, amounting to ten or twelve thousand lines, and began to write obscene and indecent poetry. He also came to India, but finding that his merit was not much appreciated here, he returned to his native land.

Contents:—

fol. 1<sup>b</sup>. Preface.

Beginning as in *Rien Suppl.*, No. 266, iv.:—

بعد از حمد خداوند جهان و لعنت پیغمبر آخر الزمان الخ

The preface is in praise of the Malâmiyyah sect.

fol. 9<sup>b</sup>. *Farbâd-wa-Shirin*.

Beginning:—

مثنیٰ تر تیزک بستان فکر است

مثنیٰ طوطی هندوستان فکر است

Comp. *Rien Suppl.*, *ib*.

fol. 57<sup>b</sup>. مثنیٰ نامه.

Beginning:—

دگر بندگان بهار آمدند

بصد خوبی و عیش یار آمدند

fol. 78<sup>a</sup>. *Qasidaha*.

Beginning:—

گر دو روزی در جهانست استقامت داده اند

از برای طاعتیدن ذوق خدمت داده اند

fol. 153<sup>b</sup>. *Tarkib-bands*.

Beginning:—

فوقی از روزگار دین بذر الخ

fol. 159<sup>b</sup>. *Tarji'bands*.

Beginning:—

مائیم مرید میکشانرا الخ



fol. 165<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning:—

امشب که داد جلوه فلک بارگاد را اله

fol. 263<sup>a</sup>. *Rubā'is*.

Beginning:—

آلم که ز خانه خدا می آیم  
وز طوف حريم مصطفي مي آيم

fol. 270<sup>a</sup>. Ornate prose and *Inghās*; too indecent to quote.

The latter portion of this section is divided into thirty-two parts, each of which is called *لغمة*.

A splendid copy, written in beautiful *Nasta'liq*, within gold-ruled borders, with a double-page *'unwān* in the beginning and richly illuminated frontispieces.

Not dated, apparently 19th century.

#### No. 417.

fol. 11; lines 4; size  $7 \times 4$ ;  $4\frac{3}{4} \times 2\frac{1}{2}$ .

قصیدۀ طوفان

#### QASĪDAH-I-ṬUFÂN.

A very beautiful copy of a *Qasīdah* by Ṭufân.

Mirzā Ṭayyib, with the takhalluṣ Ṭafân, was a native of Hazâr Jarîb in Mâzandarân, and, like Fânî, was known for the pungency of his wit. After receiving his training at home he came to Isfahân where he began to write satirical and licentious poems; but subsequently, when he came to Najaf, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the Imâms. He died at Najaf in A.H. 1190 = A.D. 1776, and his friend Âḡar composed the following chronogram on his death:—

آمد چو در خاک نجف آذر گشت  
طوفان در دریای نجف شد ز صفا

See *Ataḡh Kadah*, p. 221, and *Muḥma'-ul-Fuṣṣah*, vol. ii., p. 341.

This copy contains only one Qasidah in praise of 'Alī. It begins thus on fol. 1<sup>b</sup> :—

جرم آنجا که لنگر اندازد  
گردش از چرخ اخضر اندازد

The poet's diwān is mentioned in *Rien*, p. 808, and *Suppl.*, No. 342. This beautiful copy is written diagonally in a beautiful bold Nasta'liq.

fol. 1<sup>a</sup> and 2<sup>a</sup> are richly illuminated with beautiful floral designs.

Dated A.H. 1242.

Scribe حیدر علی سید لعبت اللہی

# No. 418.

fol. 304; lines 18; size 10 × 6; 6 × 5.

دیوان منّت

## DÎWÂN-I-MINNAT.

Mir Qamar-ud-Dīn, with the takhallus Minnat, originally belonged to Mashhad. One of his ancestors, Sayyid 'Abd Ullāh Mashhadi, better known as Imām Nāṣir-ud-Dīn Sāmipati, came to India and settled in Shāhjahānābād, where Minnat was born, according to *Natā'ij-ul-Afkār*, in A.H. 1156 = A.D. 1743, or according to *Ethé*, *Ind. Office Lib. Cat.*, No. 1723, about A.H. 1159 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt, who was the wife of the celebrated Shāh Wali Ullah, محدث دہلوی. Minnat submitted his poems for correction to Shams-ud-Dīn Faqir, who was also a relative of his. He adopted Maulānā Fakhr-ud-Dīn as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawwāb Āṣaf-ud-Daulah's Pishkār, and composed numerous poems in praise of the Amīr of that place. Subsequently he was taken to Calcutta by Mr. Richard Johnson and introduced to Governor-General Warren Hastings, who honoured him with the title of ملك الشعراء. From this place he went to Haydarābād, where he received ample rewards from Nawwāb Nizām 'Alī Khān Bahādur, and shortly after returned to Calcutta, where he died, according to *Natā'ij-ul-Afkār*.

p. 414, in A.H. 1207 = A.D. 1792, or, according to others, A.H. 1208 = A.D. 1793.

The author of the *Khulāṣat-ul-Kalām* visited Minnat at Murshidābād in A.H. 1195 = A.D. 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age.

See *Natā'ij-ul-Afkār*, p. 414; Sprenger, *Oude Cat.*, pp. 171, 258, 259 and 468. See also Ethé, *India Office Lib. Cat.*, No. 1723.

Contents:—

fol. 1<sup>a</sup>. *Ghazals*, in alphabetical order.

Beginning:—

خداوند ما کن صرف بیان الدیمه ما را  
مزن بر سنگ این ناحق شناسان همیشه ما را

fol. 174<sup>b</sup>. *Mukhammasāt* on the *Ghazals* of *Hāfiz*, *Sa'di*, *Wahshī* and *Mazhar*.

Beginning:—

علی ای شور عشقت رونق میخانه دلها  
ز لای باده مهر تو پای عقل در گلهها

fol. 184<sup>b</sup>. *Qit'ahs*.

Beginning:—

آن شنیدی که عارفی بگذشت  
بامدادان بسوی مارستان

fol. 191<sup>a</sup>. *Qasidahs*.

Beginning:—

هر جا که دست حفظ تو شد مائیان خلق الخ

On fol. 211<sup>a</sup> is a *Qasidah* consisting of letters having no diacritical points.

Beginning:—

امام عادل و معصوم و سرور اکرم  
سر آمد ملک و ملک اطهر و اعلم

fol. 263<sup>a</sup>. *Maṣnawis*.

Beginning:—

بسکه از کاکل تو تا بطن فیض رسید  
مشاف در مبله اش پشت به پشت است مرید

fol. 273\*. Tarkīb-bands and Tarjīb-bands.

Beginning:—

مطرب عشق این دمد در نی  
لیس فی الکائنات غیرک شی

fol. 300\*. Wāsūkhās.

Beginning:—

تا چمد جفا کار دل آزار توان بود  
بیرجم و مستم پیشه و غوثوار توان بود

Written in a fair Nasta'liq, within gold-ruled borders.  
Not dated, apparently 19th century.

#### No. 419.

fol. 127; lines 13; size  $8\frac{1}{2} \times 4\frac{1}{4}$ ;  $6 \times 3$ .

دیوان صانع

#### DÎWÂN-I-SÂNÎ.

Nizâm-ud-Din Ahmad, with the takhallus *Ŝânî*, belonged to the 'Uşmâni *Shaykh*â, and came of a noble family of Balgrâm, where he was born in A.H. 1139 = A.D. 1726, and died in Calcutta, A.H. 1199 = A.D. 1784. His name (نظام الدین احمد) forms the chronogram of his birth, and the following *Qit'ah*, found at the end of the present copy of the *diwân*, gives the dates of his birth and death:—

نظام الدین احمد آنکه نامش  
بود تاریخ بهر سال مولود  
چو سال رحلتش پرسند گویم  
دو مشنبد میم شهر و جب بود

The above date of *Ŝânî*'s death is also given by his contemporary biographer, the author of the *Sulhuf-i-Ibrâhîm*, who passed some time in the company of the poet at Benares, and to whom the poet sent a copy



of his diwān for selection. Dr. Rien, p. 719<sup>a</sup>, however, places the poet's death in about A.H. 1195 = A.D. 1780.

In his boyhood Šāni' learnt the whole Qur'ān by heart, and later on applied his mind towards poetry under the training of Mir Nawāzish 'Alī. He also passed some time in Murshidābād, but at last came to Calcutta, where he died.

See *Šuhuf-i-Ibrāhīm*, fol. 511<sup>b</sup>, *Nishtar-i-'Ishq*, fol. 1001; *Makhzan-ul-Gharā'ib*, fol. 483; *Nata'ij-ul-Afkār*, p. 263. See also Rien, p. 718<sup>a</sup>, where a copy of the poet's diwān is mentioned; Sprenger, *Oude Cat.*, p. 247, and Gracin de Tassy, *Litt. Hind.*, iii., p. 54.

Contents:—

fol. 1<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning:—

ز تو ای خرد ندیدم پیکشاد کار خود را  
بچون حواله کردم همه کار و بار خود را

fol. 108<sup>b</sup>. *Rubā'is*.

Beginning:—

ضعف پیری ز بس گداخت مرا الخ

fol. 112<sup>a</sup>. *Tarjībānds*.

Beginning:—

فریاد که دل بسینه خون شد الخ

fol. 115<sup>b</sup>. *Mukhammasāt*.

Beginning:—

ای خوش آندم که کنم طی بیابان لطف الخ

fol. 119<sup>a</sup>–127<sup>b</sup>. Contain a selection from the diwān of *Sharaf-i-Jahān*, written in the same hand.

A careless Nasta'liq.

Not dated, apparently 19th century.

No. 420.

fol. 319; lines 17; size 9 x 6; 6½ x 3½.

کلیات آشوب

# KULLIYÂT-I-ÂSHÛB.

Mirzâ Muḥammad Bak<sup>h</sup>sh, with the takhalluṣ *Âshûb*, belonged to a Turkish family of the Barlûs Ulûs (*Chagatâ'i*) which, on account of the despotic rule of the Uzbek *Khâns*, had migrated from Badakhshân to India during the time of Akbar.

The author of the *Khulâṣat-ul-Afkâr* says thus:—

اصل وی از ترکان برلاس الومس پچتای صحرا نشین اویماقات  
بدغشاست

His maternal grandfather, Qubâd Beg, with the title *Diẓānat Khân*, who served under 'Âlamgir as *Subahdâr* of the Deccan, was an accomplished scholar, well versed in Hindi *Beds*, and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. *Âshûb* was born in *Shâhjahânâbâd*, served for a time under 'Imâd ud-Daulah Qamar-ud Din *Khân*, and fought by the side of Mu'in-ul-Mulk in his wars against the Abdâlîs. *Âshûb* also attached himself to the military staff of Mu'in-ul-Mulk's brother, *Khân Khânân* Intizâm-ud-Daulah, and after satisfying him with his military distinctions, received from him the title of *Qaswar Khân* and a command of two thousand. After serving for some time as *Munshi* to 'Imâd-ul-Mulk, *Âshûb* repaired to Lucknow where he met Mr. Jonathan Scott, at whose request he went to Allahabad in a.h. 1196 = a.d. 1781. According to the author of the *Khulâṣat-ul-Afkâr*, *Âshûb* passed his last days in Lucknow, where he died in a state of poverty in a.h. 1199 = a.d. 1784. Besides his *Kulliyât*, consisting of fifty thousand verses, and the poem, فتوحات شام, "Conquest of Syria," *Âshûb* wrote a history of Muḥammad *Shâh* in a.h. 1196. See Rien, p. 244, where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger, p. 242.

fol. 1<sup>b</sup>. *Qasîdahs*.

Beginning:—

من آن لعلم که کولین است ارزان در بهای من الخ

Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qasidahs, the Gazals, the Masnawis and the Qit'ahs are confusingly intermixed.

Written in Nimshikastah hand.

Not dated, apparently 19th century.

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## SUPPLEMENT.

No. 421.

fol. 80; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3$ .

مرهم افکار

## MARHAM-I-AFKÂR.

By مغانی.

Beginning:—

بسم الله الرحمن الرحيم  
تمنیل میراب ریاض قدیم

It is a Maḡnawī in the metre and style of Nizāmī's *Makhzan-ul-Ashrār*. The poet's name, مغانی, occurs in several places, and the title of the poem is found thus on fol. 63<sup>b</sup>:—

زغم طمع را چو فرو بست لب  
مرهم افکار نهادم لب

From some of the verses on fol. 63<sup>b</sup> it would appear that the poet lived in India during the time of Jahāngir (A.D. 1604–1627), to whom he refers thus:—

شاخچہ نخل بن اکبر است  
ماشطہ هفت و ده کشور است . . .  
دوخته خیاط قدر در قدیم  
ثوب عدالت بر سلطان سلیم

Written in ordinary Nasta'liq.

Not dated, apparently 13th century A.H.



## No. 422.

fol. 207; lines 11; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 4$ .

دیوان مخفی

## DÎWÂN-I-MAKHFI.

The authorship of this diwân has been popularly ascribed to Zib-un-Nisâ Bagam, who was the eldest child of Aurangzib, and adopted the poetical title of Makhfi. Both Sprenger, p. 480, and Rieu, p. 702, ascribed the diwân to the above-named lady. From a perusal of the diwân it will be seen that besides the style and the mode of expression, which are not what one would expect from a royal lady, there are several evidences in the diwân itself which throw grave doubts on the statements of Drs. Sprenger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of Khurâsin and had very little admiration for India, e.g., on fol. 5<sup>a</sup>:—

دل آشفته مخفی بشن خود ارسطوئیست  
 بهند افتاده است اما خراسانست یونانش  
 درین کشور ز بولیهای طالع ناقصش دارد  
 وگر نه در هنرمندی نباشد هیچ نقصانش

Again, on fol. 190<sup>a</sup>:—

بو علی روزگارم از خراسان آمده  
 از پی اعزاز بر درگاه سلطان آمده . . . .  
 حیرتی دارم که چون یارب درین ظلمات هند  
 طوطی فکرم پی شکر ز رضوان آمده

On fol. 10<sup>a</sup>. The writer regrets having no means of getting access to the Emperor Shâh Jahân, who is highly spoken of thus:—

بر در سلطان عصر حیث ندارم کسی  
 تا که رساند بعرض مقصد ارکان او  
 ثانی صاحبزبان پادشاه انس و جان  
 آنکه ملک سر نهد بر خط فرمان او

Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet.

Zib-un-Nisâ, who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702, was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry, and, according to some, left a *diwân*, and it is probably on this understanding that most people ascribe the present *diwân* to her. Some poems which are generally ascribed to Zib-un-Nisâ have been inserted in some copies of the *diwân*. For instance, in some of Dr. Ross's collection of MSS. in the Asiatic Society, a copy of the *diwân* contains several poems ascribed to Zib-un-Nisâ, one of which, a *Rubâ'i*, runs thus—

بشکند دستي که غم در گردن ياري نشد  
کور به چشمي که لذت گیر دیداري نشد  
صد بهار آخر شد و هر گل بشرقي جا گرفت  
خنچه باغ دل ما زيب دستاري نشد

to which, it is said, some one extemporized the following hemistich:—

پير شد زيب السا او را غریداري نشد

In my opinion the author of this *diwân* is *Makhfi* of *Rasht* (مخفی رشتي) in *Gilân*, who was attached to *Imâm Quli Khân*, the Governor of *Fârs* (d. A.H. 1043 = A.D. 1633), and was living in India during the time of *Shâh Jahân* (A.H. 1037–1068 = A.D. 1627–1657).

See *Taqi Auhadi*, fol. 709<sup>a</sup>; *Mir'ât-i-Âftâb Numâ*; *Majma'-un-Nafâ'is*, fol. 328<sup>a</sup> (Soc. copy); *Nafâ'ij-ul-Afkâr*, etc.

The *diwân* has been lithographed in *Cawnpore*, A.H. 1268, and in *Lucknow*, A.H. 1284.

Beginning with *Qasîdabs*—

دل من بلبل عشقت و باغ غم گلستانش  
فنا دیوار آن باغ و بشا حد غیابانش

fol. 18<sup>a</sup>. *Gînazls* in alphabetical order, beginning as in *Rieu*:—

ای زابر رحمت غرم گلستان ما  
گفت گوئی عرف عشقت مطلع دیوان ما

fol. 180<sup>v</sup>. Tarkib-bands, beginning:—

ان حسن که در پرده بخود راز لهاں داشت

fol. 195<sup>v</sup>. Tarjib-bands, beginning:—

ای مرهم زخم هر گزندی

وی بند کشای هر کمندی

Written in bold Nasta'liq, on red coloured papers, within gold-ruled borders.

Not dated, apparently 12th century A.H.

### No. 423.

fol. 63, lines 12; size 8 × 5; 6 × 3.

دیوان آزان

### DÎWÂN-I-ÂZÂD.

Mir Gulâm 'Alî, with the takhalluṣ *Âzâd*, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsiṭi Sayyids of Balgrâm and traced his descent from Imâm Zayn-ul-Âbidîn. In his *Sarw-i-Âzâd* he designates himself thus:—

آزاد الصیفي لبنا و الواسطي اصلا و البلگرامي مولدا و منشأ  
و الصفي مذهبا و الشيعي طریقة

We learn from his own statements in the *Sarw-i-Âzâd* and *Khazāneh-i-Âmirāh* that he was born in Balgrâm on Sunday, the 25th of Safar, A.H. 1116 = A.D. 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz., Mir Tufayl Muhammad Balgrāmi, Mir 'Abd-ul-Jalil Balgrāmi (his maternal grandfather), and Mir Sayyid Muhammad. In A.H. 1150 = A.D. 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt *Ḥadīṣ* from Shaykh Muhammad Ḥayāt, at Medina, and from Shaykh 'Abd-ul-Wahhāb at Mecca. On his return to

India, A.H. 1152 = A.D. 1739, he settled in Aurangābād. He became the disciple of Mir Sayyid Ināf Ullah Balgrāmī in A.H. 1137 = A.D. 1725 and learnt the art of composing Arabic poems from Mir 'Abd-ul-Jalīl. He enjoyed the kind patronage of Nizām-ud-Daulah Nāsir Jang and his brothers. According to the poet Janhar, who, as stated in Rieu, p. 373, saw him in Aurangābād, A.H. 1193 = A.D. 1783, he died in A.H. 1199 = A.D. 1784; but several other biographers place the poet's death in A.H. 1200 = A.D. 1785. He is the first editor of the well-known biographical work Ma'āṣir-ul-Umarā of Shāh Nawāz Khān (mentioned hereafter), and is the author of روضة الكرام, يد بيضا, مائر الكرام, روضة الاوليا, غزلان الهند and an Arabic diwān.

Beginning with Gāzals in alphabetical order:—

برار از مد بسم الله تیغ خوش مثالی را  
مسخر کن مواد اعظم نازک خیالی را

fol. 61<sup>r</sup>. Rubā'is, beginning:—

ای پر تو جلوه تو آثار وجود  
ممنون تو آنچه هست در شیب وشهود

Written in ordinary Nasta'liq.

Not dated, apparently 13th century A.H.

No. 424.

fol. 259; lines 15; size 8 × 5; 6½ × 3½.

دیوان واقف

DĪWÂN-I-WÂQIF.

Maulānā Nūr-ul-Ayn, with the takhalluṣ Wāqif, was the son of Maulānā Amānat Ullah, مولانا امین المتخلص به واقف بن مولانا امانت الله.

According to Sprenger, Oude Cat., p. 589, followed by Rieu, p. 712, and Ethé, Bodl. Lib. Cat., No. 1189, Wāqif belonged to Patiyālah, where his father was a Qāḍī; but Ārzū, whose pupil Wāqif was, while



speaking of the poet in the present tense, says that Wāqif was a nobleman of the Panjab, and that his father was the Qāḍī of Anbālah in Lahore:—

نور العین واقف — از شرعای پنجاب است پدر ماجدش  
قاضی انباله بود و انباله قصبه ایست از مضافات لاهور — الک

Again, the author of the *Natā'ij-ul-Afkār*, p. 452, says that the poet originally belonged to Batālah:—

. . . . اصلش از قصبهٔ بناله من متعلق است دار السلطنه لاهور  
است که بمضافت سی کروهی جانب شرقی واقع گشته الک

The same Ārzū says that Wāqif occasionally used to send his compositions to him for correction, and that he was a promising poet. Wāqif died in Dihli, A.H. 1200 = A.D. 1785. For the poet and his work, see the references given above.

Beginning with *Gazals* in alphabetical order:—

ای بزم شوق تو نالان بهر سو سازها  
رفته در هر گوشهٔ زان سازها آوازها

fol. 240<sup>a</sup>. *Rubā'is*.

Beginning:—

از سلسلهٔ بی سرو پایان تو ایم الک

fol. 248<sup>b</sup>. A *Tarjībānd*.

Beginning:—

ای زلف تو عنبرین کمندی

fol. 258<sup>a</sup>. A *Mukhammas*.

Beginning:—

تو مشکل کشا دانسته بودم  
تو حاجت روا دانسته بودم

Written in a fair *Nasta'liq*, within gold-ruled borders, with a frontispiece.

Not dated, apparently 19th century.

No. 425.

fol. 272; lines 20; size  $10\frac{3}{4} \times 5\frac{1}{2}$ ;  $8\frac{1}{4} \times 3\frac{3}{4}$ .

The same.

Another copy of Wāqif's diwān, beginning as above:—

ای به یزم شوق تو نالان بهر مسازها

fol. 250<sup>a</sup>. Mukhammas.

Beginning as in the preceding copy:—

ترا مشکل کشا دانسته بودم الخ

fol. 251<sup>a</sup>. Rubā'is.

Beginning as above:—

از سلسله یی سر الخ

fol. 261<sup>b</sup>. Tarjī'band.

Beginning as above:—

ای زلف تو الخ

Written in ordinary Nasta'liq.

Dated A.H. 1200.

No. 426.

fol. 311; lines 15; size  $9 \times 5$ ;  $7 \times 4$ .

The same.

Another copy of Wāqif's diwān, containing only *Gazals* in alphabetical order.

Beginning as above:—

ای به یزم شوق الخ

Written in a careless Nasta'liq.

Not dated, apparently a very modern copy.

## No. 427.

fol. 159; lines 17; size 9 × 6; 7 × 4.

دیوان وامق

## DÎWÂN-I-WÂMIQ.

*Shaykh Niyâz Muhyi-ud-Dîn Balgrâmî*, with the poetical title *Wâmiq*, *شیخ نیاز مصی الدین المعطلی به وامق البلگرامی*, must not be confounded with *Muhammad Akhlâs* (d. A.H. 1147), who was a *Kheirî Hindû*, and embraced Islâm in the beginning of *Âlimgîr's* reign, and, like the present poet, adopted the takhalluṣ *Wâmiq*. *Muhyi-ud-Dîn Wâmiq* was the son of *Shaykh Gulâm Muhyi-ud-Dîn Farâqî*, and a pupil of *Mir Muhammad Shâ'ir* and *Mir Nawâzish 'Alî Fağîr*. The author of the *Gul-i-Ra'nâ* says that, while he was composing the said work, *Mir Nûr-ul-Hasan*, in whose service *Wâmiq* was then employed, sent the poet from *'Azimâbâd* to *Rājah Shihāb Rāi* at *Jampur*. *Wâmiq* was a friend of the celebrated *Āzād*, and sent many poems to him. According to the author of the *Natâ'ij-ul-Afkār*, p. 459, *Wâmiq* died towards the end of the 12th century. The last date found in his *diwân* is A.H. 1201 = A.D. 1786.

Contents:—

Beginning with a short *Maṣnawî*:—

موج نصتین ز مصیٰ قدیم  
بسم الله الرحمن الرحیم

The *Maṣnawî* is followed by a few *Qaṣīdahs*.  
fol. 20<sup>b</sup>. *Ghazals* in alphabetical order.

Beginning:—

شرح حسن یار باشد ظاہر از عنوان ما  
وصف مصراع قدس بسم الله دیوان ما

The *Ghazals* are followed by *Fards*, *Mukhammasât*, *Qit'ahs* and *Rubâ'is*.

Written in rough *Nasta'liq*.

Not dated, apparently 13th century A.H.

## No. 428.

fol. 141; lines 15; size 9 × 6; 7 × 3 $\frac{1}{4}$ .

دیوان عسکری

## DÎWÂN-I-'ASKARÎ.

A diwân by a poet who calls himself 'Askari. According to the colophon (quoted below) he was a native of Balgrâm.

The dates found in the diwân range from A.H. 1165 to A.H. 1203. It consists of Qasidas, Gazals, Tarjībans, Qit'as, and Rubā'is.

Beginning:—

حد ز بسم الله روشن مطلع دیوان ما  
آیه رحمت بود آرایش عنوان ما

Written in a careless Nasta'liq.

A modern copy.

## No. 429.

fol. 118; lines 12; size 9 × 6; 6 $\frac{1}{4}$  × 4.

دیوان رضا

## DÎWÂN-I-RIDÂ.

Poets with the takhalluṣ Ridâ are numerous; but as in the present work we find several Mukhammasât on some of the poems of Mirzâ Qatîl, who died in A.H. 1233 = A.D. 1817, we can infer that this Ridâ is identical with Muḥammad Ridâ of 'Azimâbâd mentioned in the *Nishtar-i-'Ishq*, p. 677. Muḥammad Ridâ, better known as Mir Muḥammadi, with the takhalluṣ Ridâ, received his early education from Mir Ibrâhîm-Dîn of Shâh Jahânâbâd. From 'Azimâbâd Ridâ went to Murshidâbâd, where he died in A.H. 1216, shortly after his return from Lucknow. The author of the *Nishtar-i-'Ishq* says that he once visited the poet at Benares in A.H. 1216 = A.D. 1801, and that at that time the poet was



about fifty-three years old. The same author expresses the poet's death in the words *افسوس از رضا*. Rida was well versed in *Hadis* and Arabic grammar, and is said to have been a good *Rikhtab* poet.

Contents:—

Gazals in alphabetical order.

Beginning:—

جز نام او اگر گذرد بر زبان ما  
برهان قاطع است بقطع اللسان ما

fol. 190\*. *Rubā'is*.

Beginning:—

غمهای تو باعث نشاط دل ما

fol. 111\*. *Mukhammasāt* on the *Gazals* of Maulawi Salāmat Ullah and Mirzā Qatil.

Beginning:—

بود کی بی سبب از پیش نظر رفتن تو

Written in a careless *Nasta'liq*.

Not dated, apparently 13th century A.H.

No. 430.

fol. 267; lines 12; size 11 × 6; 7 × 4.

دیوان فاخر مکن

DÎWÂN-I-FÂKHİR MAKÎN.

Mirzā Muhammad Fakhir Makin was the pupil of Mirzā 'Azimā, *Iksir* of Isfahān, who came to Dihli during the reign of Muhammad Shāh. Makin was born in Dihli, but emigrated to Lucknow in A.H. 1173 = A.D. 1759. He attached himself to the court of Shāh 'Ālam, who showed him great favours and accepted him as his instructor in the art of poetry. Makin died in Lucknow in A.H. 1221 = A.D. 1806. Mohan Lal Antis, in his *Ants-ul-Ahībā* (see *Rieu*,

p. 376\*) has devoted long notices on Fakhir Makin and the poets of his school.

Beginning:—

عشق در دل چو بستر اندازد  
درد بر درد دیگر اندازد

fol. 31<sup>b</sup>. *Gazals in alphabetical order.*

Beginning:—

اگر پروای عشقی داری و الدیمه مولی  
الا یا ایها المشغول فی الدلیا دع الدلیا

*Mukhammasat on the Gazals of Hâfiz, Naziri and Hâzin.*

Beginning on fol. 243<sup>a</sup>:—

همری بنار و لعنت خوش بود وقت ما را  
امروز درد و مصنت آورد صد بلا را

*Rubâ'is in alphabetical order.*

Beginning on fol. 253<sup>b</sup>:—

ویرانه کجاست کو عمارت بادا  
برخاست دلم ز شهر غارت بادا

*Maḡnawis.*

Beginning on fol. 260<sup>b</sup>:—

سلام علیک ای امام همام  
زهی کر بلائی نو دار السلام

Written in ordinary Nasta'liq.

A modern copy.

## No. 431.

fol. 128; lines 11; size  $9 \times 7$ ;  $7 \times 5$ .

دیوان موجد

## DÎWÂN-I-MÚJÎD.

The author of the *Nishtar-i-'Ishq* (composed A.H. 1235), p. 1562, who speaks of the poet in the present tense, says that Mâjid, with his original name Sirâj-ul-Haqq, was born in Mithûn in the Province of Awadh. He came to Murshidâbâd, and, after staying there for some time with Nawwâb Khân Khânân Muzaffar Jung, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet's death is not found anywhere; but at the end of the diwân is a Qit'ah expressing the date of the birth of a child to one Râj Kishan in A.H. 1226 = A.D. 1811.

A diwân by one Fakhr-ud-Dîn Mâjid is noticed in Sprenger, *Oude Cat.*, p. 505.

This copy contains only *Gazals* arranged in alphabetical order.

Beginning:—

یا من یرث جمالک فی کل ما یرث  
عالم تمام جلوه گہ آمد رخ ترا

Written in ordinary *Nasta'liq*.

Not dated, apparently 13th century A.H.

The copy is slightly wormed.

## No. 432.

fol. 111; lines 15; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان خاموش

## DÎWÂN-I-KHÂMÛSH.

The diwân is identical with the one noticed in Sprenger, *Oude Cat.*, p. 461, where it is said to be the work of Râj Şâhib Râm of Dihli, who

adopted the takhallus Khāmūsh, was for some time Tahsildār under Mr. N. Duncan in Benares, and died at an advanced age of over seventy previous to A.H. 1229 = A.D. 1813.

But as in the following verse on fol. 92<sup>v</sup> the author says that he received some prose and poetical compositions from Gayūri, we are inclined to think that he was contemporary with Mullā Gayūri of Kābul, who was in the service of Akbar, and was killed in A.D. 994 = A.D. 1585.

See Blochmann's *Ā'in-i-Akbari*, vol. I, p. 609, and *Riyāḍ-ush-Shu'arā*.

غامش بمن آن کلف گهر سنج غیوری  
صد شکر که هم نثر هم اشعار فرستاد

The poet adopts the poetical title of غاموش as well as غامش.

The *diwān* consists mostly of *Qaṣīdahs* and some short *Maṣnawīs* and *Qit'as*.

Beginning as in Sprenger, *ibid.* :—

ای بر تر از آنکه گوید ادراک  
وصف تو ز علم و عقل ما پائ

The *diwān* contains some poems in imitation of Khāqāni and Urfl.

The MS. is wormed out throughout.

Written in a careless *Nasta'liq*.

Not dated, apparently 13th century A.H.

# No. 433.

fol. 82; lines 13; size  $10\frac{1}{2} \times 6$ ;  $8 \times 4$ .

دیوان مسکین

## DÎWÂN-I-MISKÎN.

A *diwān* by a poet who adopts the poetical title of Miskîn, consisting of some *Maṣnawīs* and *Qaṣīdahs* in praise of Nawwāh Abul Qāsim Khān, Nawwāb Gulāmi Khān and Mr. Elphinstone. Towards the end are several chronograms the dates of which range from A.H. 1216 to 1230 = A.D. 1801–1814.



Beginning:—

ای که کردی دانش و علم و خرد در کار ما  
خفت از یاد تو باشد مایه آزار ما

A *diwān* by another poet, with the same *takhalluṣ*, Miakin, is noticed in Sprenger, *Oude Cat.*, p. 498.

Written in ordinary *Nasta'liq*.

Not dated, apparently 14th century.

#### No. 434.

fol. 294; lines 19; size  $9\frac{3}{4} \times 6\frac{3}{4}$ ;  $8 \times 4\frac{1}{2}$ .

دیوان قتیل

### DÎWÂN-I-QATÎL.

Mirzâ Qatîl, whose first name was Dawālî Singh, was a Khatrî Hindû and embraced Islâm, at the age of eighteen, at the hands of Mirzâ Bâqir Shâhid Isfahânî from whom he received the name of Muḥammad Ḥasan and the *takhalluṣ* of Qatîl.

He was an eminent poet, and found a good patron in the person of Nawwâb Sa'ûdat 'Alî Khân, from whom he received lavish favours.

After staying for some time in Dihlî he went to Lucknow, where he held the office of Head-Munshi, and died in A.H. 1233 = A.D. 1817. See Sprenger, *Oude Cat.*, pp. 170 and 535; Rieu, p. 64. Besides the *diwân* he left several other works, viz. *Shajarat-ul-Amânî* (composed A.H. 1206); *Nahr-ul-Faṣāḥat* (composed A.H. 1214); *Letters* (c. A.H. 1217); *Châr Sharbat* (A.H. 1217); *Daryâ-i-Laṭāfat* (c. A.H. 1220); *Haft Tamâshâ* (A.H. 1228); *Qânûn-i-Mujaddad*, etc.

Contents:—

Gazals in alphabetical order.

Beginning:—

بود برقی دگر در جلوه عا جانانه ما را  
نه هر شععی بجان آتش زند پروانه ما را

Mukhammasât.

Beginning on fol. 279<sup>b</sup>:—

ای ذکر تو راحت روانم  
جز وصف تو نیست بر زبانم

Tarkib-band.

Beginning on fol. 282<sup>a</sup>:—

چه شد کنون که زمین خاک میکند بر سر  
ز اشک آبروان شد هزار صرا تر

Qit'ahs.

Beginning on fol. 288<sup>a</sup>:—

امروز ز جور فلک شعبده پرداز  
گنج عجبی زیر زمین گشته نهان های

Written in careless Nasta'liq, within red-ruled borders.

Not dated, apparently 13th century A.H.

### No. 435.

fol. 198; lines 18; size 10 × 6; 7½ × 4½.

The same.

Another copy of Qatîl's diwân, containing only Ġazals arranged in alphabetical order and beginning as above:—

بود برقی دگر در جلوه ها جانانه ما را الخ

Some Ġazals and verses are written on margins in different places.

Written in a fair Nasta'liq.

Not dated, apparently 13th century.

The copy is water-stained throughout.

## No. 436.

fol. 78; lines (centre col.) 15; (margin. col.) 28;  
size  $9\frac{1}{2} \times 6$ ;  $8\frac{1}{2} \times 4$ .

يوسف و زليخا

## YÛSUF-WA-ZALÎKHÂ.

The romantic story of Joseph and Potiphar's wife, representing the Quranic story of Joseph in Chapter XII., in the metre of Jâmi's poem of the same title (see No. 196, vol. ii. of this Catalogue).

By حشمت, Hashmat.

The poem is preceded by a short preface devoted to the praise of God and the prophet.

Beginning:—

حمد بپند لایزالي را مزد که خم و خمضاه فیض صاحبش الخ

The poem begins thus on fol. 1<sup>v</sup>:—

الهي گوهر مقصود بنما  
بطور دل نيلدني بفرما

The name of the poet Hashmat occurs in several places, *e.g.*, on fol. 4<sup>v</sup>:—

دل حشمت ازین مؤده شگفته  
چو گل گلدسته ها بسته نهفته

In the prologue the poet praises Fath 'Alī Shāh of Persia (A.H. 1212-1250 = A.D. 1797-1834), to whom he probably dedicated the work:—

بعهد دولت شاه مظفر  
سریر آرای ایران مهر انر  
مظفر فر دلاور شاه جم جاه  
که گیتی ستان فتح علی شاه

In the concluding verse the poet says that he completed the work in A.H. 1236 = A.D. 1820.

بسال الف افزون بد دو صد سال  
دگر می و شش افزون بر نگو فال

Written in minute Nasta'liq, within gold-ruled borders, with two illuminated frontispieces at the beginning.

Not dated, apparently the latter part of the 13th century.

No. 437.

fol. 62; lines 17; size  $12 \times 7\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

شورش عشق

SHÛRISH-I-'ISHQ.

A poem, in the metre of Jâmi's Yûsuf Zalikhâ, dealing with the love adventure of a youth who, in course of a voyage, after suffering shipwreck, reached an island and there fell in love with a damsel, by an anonymous author.

Beginning:—

لوايم خامه و لثا است لشکر  
بمیدان آمدم الله اکبر

The name of the poem occurs as شورش عشق at the end of the poem. The date of composition, A.H. 1248 = A.D. 1832, is expressed by several chronograms at the end.

The story itself begins thus on fol. 7:—

بصوت مرغ شاخ خوش بیای  
چنین زد رقص طاووس معانی

Written in careless Nasta'liq, within ruled borders.  
Not dated, apparently 13th century A.D.



## No. 438.

full. 180; lines 14; size  $10 \times 6\frac{1}{4}$ ;  $8 \times 4$ .

دیوان برشته

## DÎWÂN-I-BIRISHTAH.

A *diwân* by a poet who adopts the *takhallus* *Birishṭah*. From the chronograms relating to several contemporary events, the dates of which range from A.H. 1234 = A.D. 1262, it would appear that the poet lived in the latter half of the 13th century.

## Contents:—

## Qaṣīdahs.

Beginning on fol. 1<sup>b</sup>:—

بر شاهد کمال تو در جلوۀ جمال  
شاهد ز ارض تا فلک ای مبدع کمال

Most of the *Qaṣīdahs* are in praise of the *Imāms*.  
*Gazals* in alphabetical order.

Beginning on fol. 26<sup>b</sup>:—

در کتاب عشق میجستیم الک

## Mustazāds.

Beginning on fol. 128<sup>a</sup>:—

پرسید نه ما را گهی از لطف و مدارا — آن شیرب ماهی

*Mukhammasāt* on the *Gazals* of Sa'di, Qatīl, Nāṭiq, and others.  
Beginning on fol. 129<sup>a</sup>:—

در حلقۀ زلف تو امیرم  
عمریست که از حیات میرم

## Wāṣūkhās.

Beginning on fol. 1350<sup>a</sup>:—

دوستان میکشدم عشق بشهادت رسید  
فوج غم بر سر دل ریخت بامداد رسید

Elegies.

Beginning on fol. 138\* :—

این چه شور و هیست که فریاد ز مستر برخاست

Rubā'is.

Beginning on fol. 146\* :—

زین صدمه زمین بخون مکدر گردد

Qit'as, expressing the dates of several contemporary events.

Beginning on fol. 150\* :—

از عنایات الهی هم ز امداد حسین

Short Maḡnawis.

Beginning on fol. 146\* :—

بدش از صنع آن خالق داور

Written in ordinary Nasta'liq.

Not dated, apparently 13th century.

### No. 439.

fol. 115; lines 20 (in 4 coll.); size 12 × 8; 10 × 6.

حملة حسینی

### HAMLAH-I-HUSAYNĪ.

An epic poem in the style and metre of Firdausi's *Shāh Nāmāh*, dealing with the account of the battle of Karbalā, by Sayyid Gulām 'Alī al-Mūsawī ur-Raḡlawī of Jahāngir Nāgar, composed in A.H. 1263 = A.D. 1846.

Beginning:—

بنام خداوند عز و ودود  
خداوند عشو و خداوند جود

Written in careless Nasta'liq.

Not dated, apparently 14th century A.H.

No. 440.

fol. 466; lines (centre col.) 19; (marginal col.) 12;

size  $11\frac{3}{4} \times 7$ ;  $8\frac{1}{2} \times 5\frac{1}{4}$ .

دیوان قانّی

DÎWÂN-I-QÂ'ÂNÎ.

The celebrated Qâ'ânî, with his proper name Mirzâ Habib Ullah, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzâ Abul Ḥasân, poetically called Gulshân, and was born in Shirâz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Ḥasan 'Alî Mirzâ Shujâ'-us-Saltânât, who, after enjoying for some time the learned society of the poet, sent him to his father Faḥr 'Alî Shâh. This king received Qâ'ânî with great esteem, honoured him with the title of Mujaḥhid-nah-Shu'arâ, and in appreciation of the poet's high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muḥammadan literature, Qâ'ânî was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Tih-rân, A.H. 1276 = A.D. 1853. His diwân was lithographed in Tih-rân, A.H. 1277, and his کتاب پریشان, consisting of a collection of anecdotes lithographed in the same place, A.H. 1302.

For his life see: Majma'-ul-Faṣāḥâ, vol. ii., p. 402; E. G. Browne, "A Year amongst the Persians," p. 118; Rieu Suppl., No. 367, etc.

Beginning of the diwân on fol. 45<sup>b</sup>:—

دوشم ندا رسید ز درگاہ کبریا  
کای بدد کبر بهتر ازین عجب بیریا

The *diwān* contains a preface by 'Abd Ullah bin Muhammad Ja'far with the *takhalluṣ* Mahjūb, and begins thus:—

توانا خدائیکه بیخودان بزم محبت گاهی مست قدرت اویند  
 الخ

This copy is in the handwriting of the aforesaid Mahjūb, who adds a *Ghazal* at the end which begins thus:—

نوید وصل می آید بگویم بی شمار امشب  
 کزان مژده نماند اندر دلم صبر و قرار امشب

Written in a fair *Nasta'liq*, within gold and coloured ruled borders, with illuminated frontispiece.

Not dated, apparently the latter part of the 13th century A.H.

No. 441.

fol. 136; lines 21; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

دیوان غالب

DÎWÂN-I-ĠÂLIB.

Ġalib, with his full name لجم الدوله دبیر الملك مرزا اسد الله خان غالب, who may be called the last of the classical poets of India, enjoys the uncommon fame of having been equally well versed both in Persian and in Urdū poetry. Although born and brought up in India, he was in no way inferior to the eminent and well-known poets of Persia, and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame; while as an Urdū poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family, and his ancestors held high offices. His paternal grandfather was in the service of *Shāh 'Ālam*, while his father, 'Abd Ullah Beg *Khān*, at first entered the services of Nawwāb Āṣaf-ud-Daulah at Lucknow and then went to Hyderabad, where he secured a high post under Nizām 'Alī *Khān* Bahādur. Lastly he attached himself to Rājā Bahktāwar Singh of Alwar, and shortly afterwards was killed



in a battle. Ġālīb was only five years old when his father died, and was left under the care of his uncle Naṣr-Ullāh Beg Khān, the then Šābahdār of Akbarābād. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dihlī. He spent his last days in Dihlī on a small pension he received from the Nawwāb of Rāmpār, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is **آد غالب بمرد**. It is said that only a few days before his death he composed the following verse, which he used to repeat very often:—

دم واپسی بر سر راهی  
عزیزو اب اللہ ہی اللہ ہی

Besides his Persian and Urdū diwāns he left several other works in both the languages, and wrote a history from Timūr to Humāyun, which he entitled **مہر لیمروز**, and was thinking of completing the work dealing with the history from Akbar to Bahādur Shāh, when mutiny broke out and interrupted the work.

Another work of his, entitled **دستنبیو**, treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dihlī, and his own memoirs.

A detailed account of his life and works will be found in the *Hayāt-i-Ġālīb* and the *Āb-i-Hayāt*.

#### Contents:—

Preface ending with the praise of Dulfīqār Khān.

Beginning on fol. 1<sup>b</sup>:—

یگانہ یزدانرا بزبانیکہ بےشیدہ اوست سپاس گذارم الخ

fol. 10<sup>a</sup>. دیباچہ دیوان ریختہ.

Beginning:—

مشام شمیم آشنایانرا صلہ و نہاد انجمن نشینانرا مزددہ الخ

fol. 13<sup>b</sup>. **خاندہ گل رعنا**. Epistles, most of which are written in undotted letters.

Beginning:—

شبی کہ سواد این گوهریں نامہ بیایان رسید الخ

Maṣnawī. The first, called *درد و داغ*, begins thus on fol. 18<sup>a</sup>:—

بی ثمری بزرگری پیشه داشت  
در دل صحرای جنون ریشه داشت

fol. 22<sup>a</sup>. *چراغ دیر*.

Beginning:—

نفس با صور دمساز است امروز  
غموشی محشر راز است امروز

fol. 25<sup>a</sup>. *معنوی رنگ و بو*.

Beginning:—

بود جوان دولتی از خسروان  
خازه کش عارض هندوستان

fol. 28<sup>a</sup>. *باد مخالف*.

Beginning:—

ای تماشاخانه بزم سخن  
وی مسیحا زمان نادرین

fol. 32<sup>a</sup>. *Qasidahs*.

Beginning:—

بهر ترویج جناب والی بوم الصواب

fol. 58<sup>b</sup>. *Gazals in alphabetical order*.

Beginning:—

چون عذار خویش دارد نامهٔ احوال ما  
ساده پرکاری فراوان شرم اندک مال ما

fol. 132<sup>a</sup>. *Rubā'is*.

Beginning:—

حالب آزادۀ موحد کیشم  
بر پاکی خویشتن گواہ خویشم

fol. 135<sup>a</sup>. A prose subscription on the beauty of *معنوی*.

Beginning:—

يزدائرا كه سخن آفرید و زبائرا برنگا رنگ شیوه گویا  
کرد الخ

Written in a careless Nasta'liq, within coloured borders.

The copy is wrongly dated "1154"; apparently it was written in the 13th century A.H.

No. 442.

fol. 28; lines 8; size  $8 \times 5\frac{1}{2}$ ;  $6 \times 4\frac{1}{2}$ .

ماحمود نامه

MAHMÛD NÂMAH.

This small diwân contains only a limited number of *Gazals*, arranged in alphabetical order, and one under each letter, with the peculiarity that the first and the last letters of all the verses are the same. The *takhallus*, محمود, which occurs in the *Maqta'*, or the last verse of a *Gazal*, and which is frequently associated with the name of *Ayâz* (the favourite slave of *Sultân Mahmûd of Gâzuin*, reigned A.H. 387-421), has led many to ascribe the work to that emperor. The work, with the title محمود نامه, has been repeatedly lithographed in India.

Beginning:—

ای داغ بر دل از غم خال تو لاله را  
مهرمنده ساخت آهوی چشم غزاله را

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'anwân.

Not dated, apparently 14th century A.H.

## No. 443.

fol. 154; lines 14; size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $7 \times 3\frac{3}{4}$ .

دیوان ولایت

## DÎWÂN-I-WILÂYAT.

A diwân containing Rubâ'is, Gazals, Fards and Maḡnawis, mostly of ṣūfī character, by a poet who adopts the takhalluṣ of ولایت.

Beginning thus with Rubâ'is in alphabetical order:—

الصد لذاته العلي الاعلى  
النعت لاسما و صفات الصفا

The folios are hopelessly misplaced.

Written in careless Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 444.

fol. 20; lines 8; size  $8 \times 5\frac{1}{4}$ ;  $6 \times 3\frac{1}{2}$ .

An anonymous short Maḡnawī poem dealing with some religious doctrines of Islām by one Ḥāfizī belonging to the Shī'ah sect. The subjects dealt with are — نیعم — غسل — امامت — نبوت — نجات — مسجد، etc.

Beginning:—

ای دل اول بگو تو بسم الله  
کن ادا شکر نعمت الله

The poet's name occurs in the following concluding line:—

حافظی نظم کرد این ابیات  
در بهشتش خدا دهد درجات



Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

### No. 445.

foli. 47; lines 6; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 4$ .

The same.

Another copy of Ḥāfiẓ's same Maṣnawī. Ten verses at the end are wanting. A splendid copy.

Written in a beautiful, bold Nasta'liq on marbled paper of different colours.

Not dated, apparently 13th century A.H.

### No. 446.

foli. 134; lines 19; size  $9\frac{1}{2} \times 5$ ;  $7 \times 3\frac{1}{2}$ .

دیوان حسرت

### DÎWÂN-I-HASRAT.

Two poets who adopted the takhalluṣ Ḥasrat are mentioned in the Majma'-ul-Fuṣalâ, but the verses quoted there are not found in this diwân.

Rieu, p. 712, mentions also one Ḥasrat, who, however, seems to be quite different from the present poet.

The diwân contains Gazals without any order.

Beginning:—

خمنچه دل وا نکند تا تو تکلم کنی  
کل تشدد بچمن تا تو لیسم کنی

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 447.

fol. 187; lines 16; size  $2\frac{1}{2} \times 3$ ;  $9 \times 5$ .

دیوان نصر

## DÎWÂN-I-NASR.

Shâh 'Alî Ḥabîb, with the poetical title Nasr, was a Ṣūfî of Phūlwari in Danāpūr, Patna. He died in A.D. 1295 = A.D. 1878.

Beginning with *Gazals* arranged in alphabetical order:—

سپاس و منت و عظمت خدا را  
که پیدا کرد این ارض و سما را

Written in a fair *Nasta'liq*.

## No. 448.

fol. 238; lines 15; size  $10 \times 6\frac{1}{2}$ ;  $7 \times 4$ .

کلیات حسرت

## KULLIYÂT-I-HASRAT.

Muḥammad Sa'îd, poetically called Ḥasrat of Patna, died only a few years ago.

The *Kulliyât* is preceded by a short Arabic preamble by Ḥāfiẓ Muḥammad bin Gulām Rasûl Sūrâtî, an intimate friend of Ḥasrat, which begins thus:—

حمدًا لمن بر الإنسان و الهمة البیان

Ḥasrat's preface, in which he says that in his Persian poems he adopted the *takhalluṣ* Ḥasrat and in Arabic Sa'îd, begins thus on fol. 4<sup>b</sup>:—

الصد لله و كشي و الصلوة و السلام علي سيدنا

fol. 52. *Qasidas*.

Beginning:—

نعالی اللہ زہی شائش کہ پنهانست و ہم پیدا الن

fol. 18<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

روى در ووى خدا داريم ما

سر نياي مصطفى داريم ما

The *Gazals* are followed by *Mekhammasât* and *Muqallâsât* on the *Gazals* of Sa'îdî, Jâmi, Hâfiz, and others.

fol. 75<sup>a</sup>. *Rubâ'is*.

ای روشني ديدۀ عمديدۀ ما

كتاب التواريخ consisting of numerous *târîkhs* on the birth and death of his relatives and friends and of other events, the dates of which range from A.H. 1222-1300.

fol. 146<sup>a</sup>-151<sup>a</sup>. *Gazals* which the poet composed after the publication of his *diwân*.

fol. 151<sup>a</sup>-155<sup>b</sup>. Some *Urdû* *Gazals* and *Tarîkhs*.

fol. 155-159. Blank.

fol. 160<sup>b</sup>-164<sup>a</sup>. Life of Jâmi, with an enumeration of his compositions. This is followed by Hâsarât's Arabic and Persian letters which he wrote to his relatives and friends.

Towards the end are several chronograms expressing the date of completion of the *diwân*, A.H. 1300, and of other events. The last date is A.H. 1400.

Written in ordinary *Nasta'liq*.

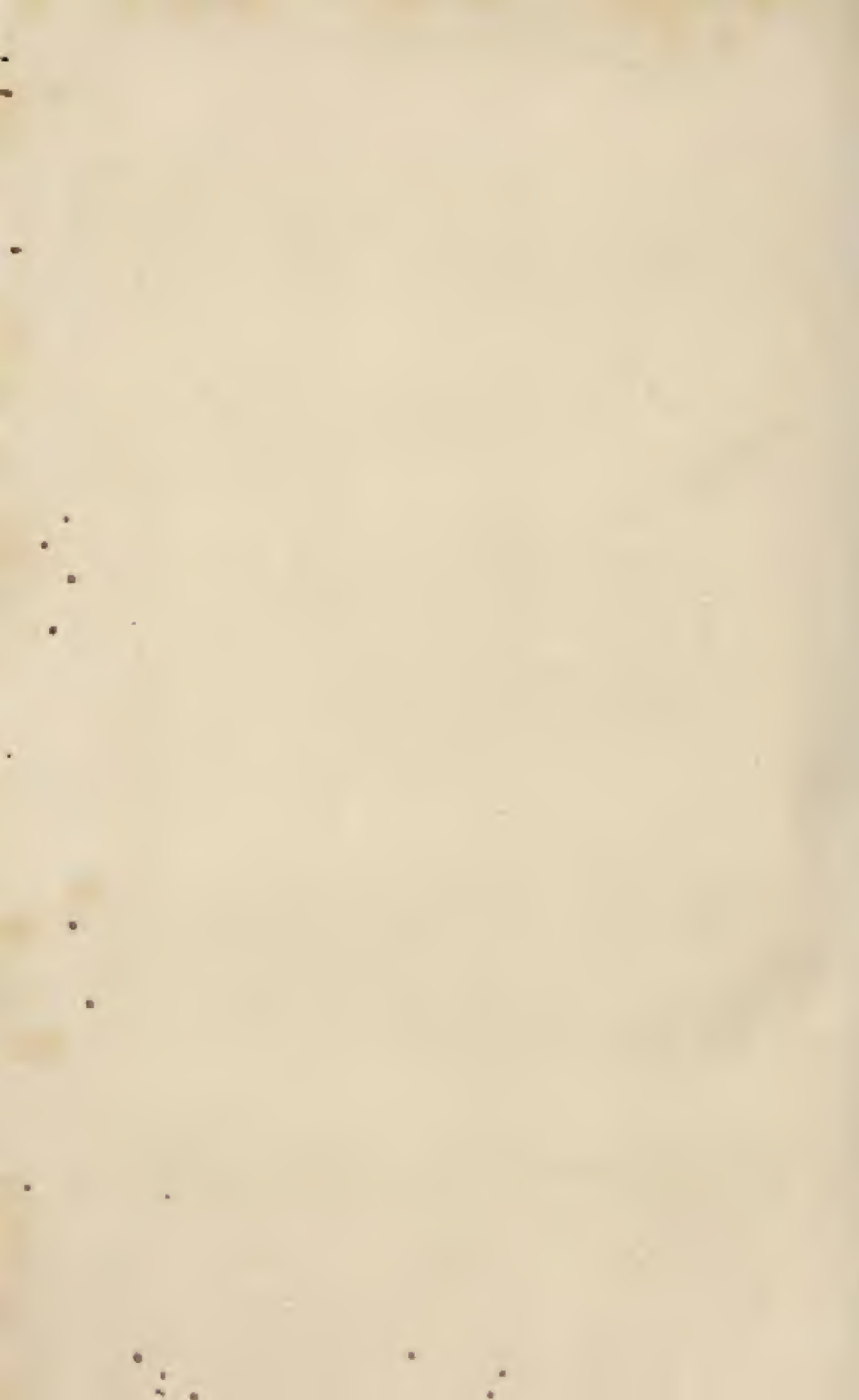
A modern copy.

END OF VOL. III.



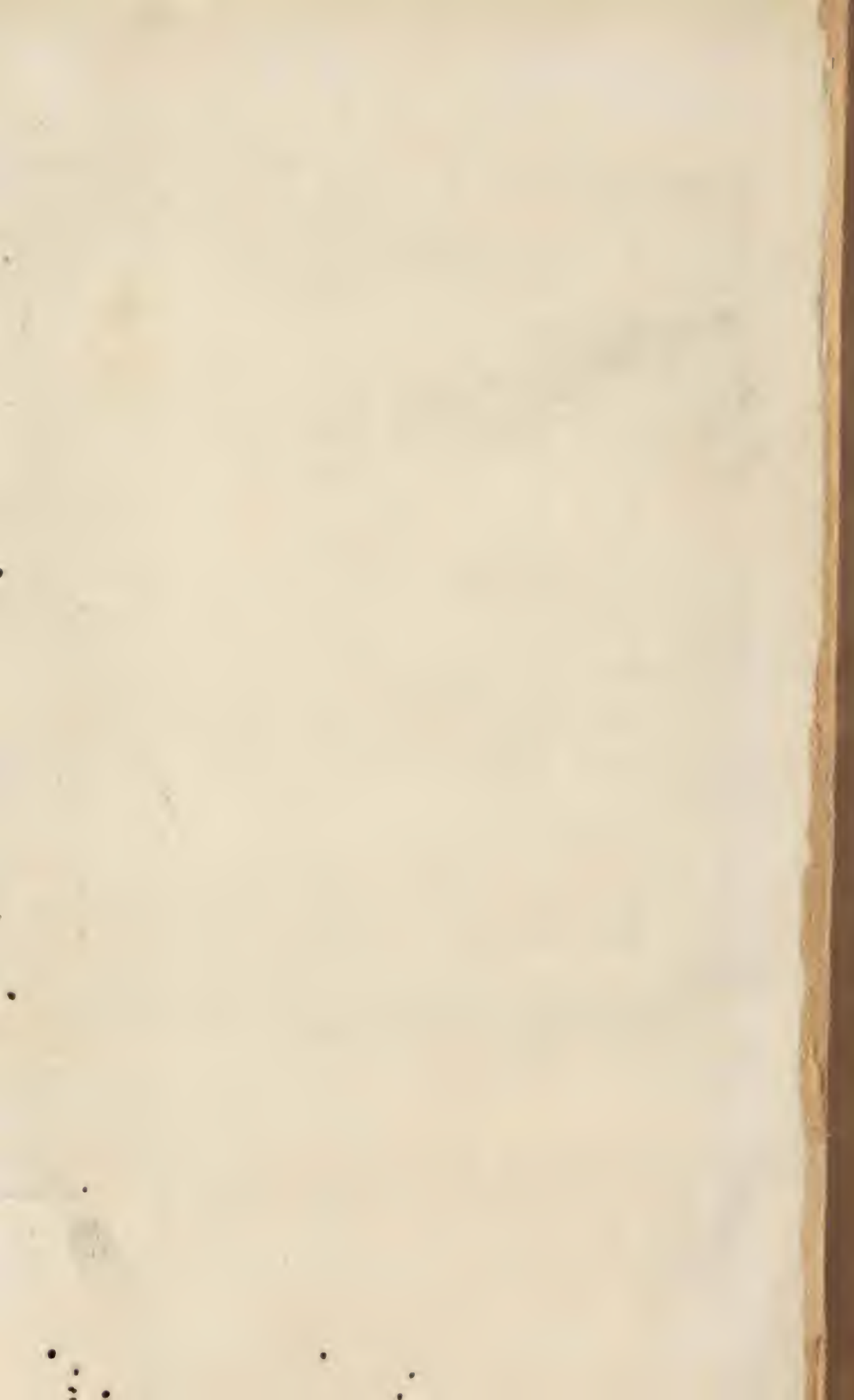
Fly-leaf of MS. No. 93, the *Shah Risa'la-i-Sa'di*, bearing the autographs of Shah Jahān and of 'Abdūr-Rahmān, son of Bayram Khān. See Vol. I, p. 145 seq.







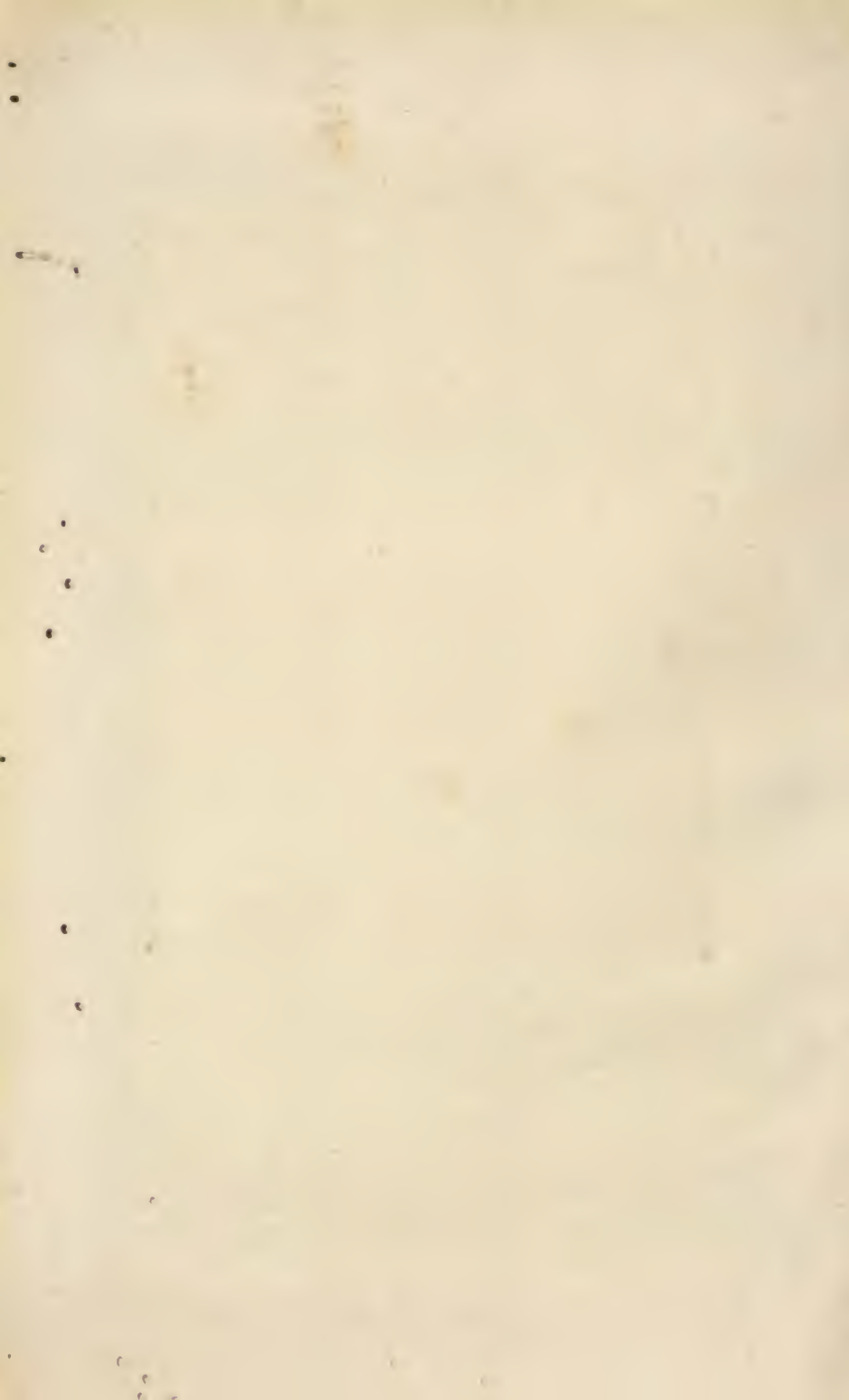
Fol. 67b. of MS. No. 151, the Divân of Hâfiz, bearing two marginal notes; one dated a.h. 962, in the hand of Hamâzî, the other dated a.h. 1029, in the hand of Jahângîr. See Vol. I. p. 231 *seq.*





Fly-leaf of MS. No. 237, the Divān of Mirzā Kāmrān, bearing the autographs of Jahāngīr, Shāh Jahān and others. See Vol. II., p. 145 seq.







Fly-leaf of MS. No. 237, the Divān of Mirzā Kāmran, bearing an interesting collection of notes and seals relating to former ownership.









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